

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 4275.

SATURDAY, OCTOBER 2, 1909.

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SATURDAY, OCTOBER 2, 1909.

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LITERATURE

Inns, Ales, and Drinking Customs of Old England. By Frederick W. Hackwood. Illustrated. (Fisher Unwin.)

A MEMBER of the House of Commons once introduced a measure to ensure the purity of malt liquor with the observation, "The origin of beer is lost in antiquity." The author of the entertaining work before us has at any rate succeeded in coming upon its traces. Not content with taking us back to the Saxon mead and the ale of the Norse Valhalla, he informs us, upon the evidence of frescoes, that the brewing of ale was "a skilled industry in Egypt five thousand years ago"; and he adds that "a thousand years later the Egyptian reformer was demanding a reduction in the number of ale-houses then existing in the land," notably in the university city of Pelusium. He claims a thousand years of beer-drinking for our own country, refusing to acquit the early Celtic inhabitants of "the weakness of inebriety."

The vulgar seem to have a notion that the term "ale" is more refined than that of "beer," whatever may be the nature of the things themselves. But it appears that in olden times beer was the superior variety of ale, and twice its price; though later a French physician, writing in 1620, declares that "while the Englishmen drank ale they were strong, brawny, and able men, and could draw an arrow an ell long; but when they fell to wine and beer they were found to be impaired in their strength and age." "Ale" is Scandinavian, and "beer" Teutonic; but the latter came to be used as the name of hopped ale as distinguished from the old sweet drink, the basis of which was

usually honey. But nowadays, except in the trade, the terms are, as the author says, interchangeable. It is curious to read of hop beer having been treated as an injurious novelty, and even legislated against.

The classic beer of Burton, originally of monastic brewing, which was supplied to the unfortunate Mary of Scotland when imprisoned at Tutbury, is mentioned as far back as 1295. It owes its fundamental virtue to the gypsum beds of the locality. The first Bass was a carrier, with whom brewing was originally but a secondary pursuit. Many other localities are enumerated as boasting good brews, such as Nottingham, Birmingham, and Winchester, to which might be added, in East Anglia, Bury. The celebrated Trinity "audit" is not forgotten, though nothing but a bare mention is accorded to this and Brasenose ale. We are reminded how, when Queen Bess was a visitor at Hatfield, the liquor of the house was not sufficiently potent for her, and had to be supplemented from outside; and the story of Pulteney the statesman, given over by his physicians, being cured by small beer (several successive quarts!) at Ingestre, is culled from Timbs. Against the latter is set the familiar epitaph in Winchester Cathedral Churchyard concerning "a Hampshire Grenadier, who met his death from drinking cold, small beer." Here and elsewhere the book repeats matter that is rather stale. The strong ale known as Brunswick Mum, brewed from wheat malt, was petitioned against in 1673 as detrimental to health; but the petitioners (votaries of sound barley beer) also banned tea, coffee, and brandy.

The curious in origins will not always be satisfied with Mr. Hackwood, who, however, is never dogmatic. After deriving the term "toasts" very plausibly from the toasted bread which floated at the top of the loving cup, he adds this from *The Tattler* as an alternative explanation:

"It happened that on a public day a celebrated beauty of those times was in the Cross Bath, and one of the crowd of her admirers took a glass of the water in which the fair one stood and drank her health to the company. There was in the place a gay fellow, half fuddled, who offered to jump in, and swore, though he liked not the liquor, he would have the toast."

No fewer than three theories of the origin of the marks X, XX, or XXX on casks are adduced, the most reasonable seeming to be that they were a monastic "trade-mark guarantee." The author considers that Shakespeare committed an anachronism in making sack drunk in the England of Henry IV. The name is variously derived from *vin sec* (we are reminded of Falstaff's sugar) and from "the sacks of Spanish goat-skin" in which it was carried. The derivation of "bumper" from "a glass or cup so filled that it 'bumps up' in the middle, the liquid being higher in the centre than at the brim," is preferable to the wild hypothesis which refers it to the "Au bon père!" of the monk pledging his abbot. On all these

questions the 'New English Dictionary' should be consulted. We deprecate the careless repetition of popular etymologies such as the notion that "tip" originated from an abbreviated inscription on a box placed on the sideboard in old coaching-inns, the full meaning of which was "To Insure Promptitude."

The process by which the cognomen of the Saxon saint who converted the Germans came to be the traditional literary designation of an innkeeper is singular, if true. Boniface, we are told, was anglicized as Bonny face: Mr. Hackwood quotes from 'The Beaux' Stratagem' the spirited scene in which it first occurs. By a confusion almost as ludicrous, St. Martin of Tours has become the patron of innkeepers, so that, as the author observes, "the hagiology of the trade seems rather mixed."

"Brewster," as the feminine of "brewer," may be accepted; but we are certainly inclined to side with that "learned authority" who rejected "tapster" as a grammatical analogue.

Although Mr. Hackwood has undoubtedly provided a varied assortment of information as to inns and innkeeping, he admits that he has touched only the fringe of the subject. He treats, *inter alia*, of Inns as Public Institutions, Historic and Notable Inns, the Inns of Fiction, Innkeepers' Tokens, Public-House Signs, Signboards and Sign Rhymes, Drinking Vessels and Drinking Songs, concluding with chapters dealing with the Coffee-house, Suburban Tea-Gardens, and Smoking. Like most writers upon the subject, he bewails the decay of the old-time personal hospitality, though recognizing its inevitability under the pressure of present-day conditions. We make, however, the acquaintance in his pages of one bright exemplar of the old traditions in Mr. Harry Jones, the landlord of the King's Arms, Malmesbury, Wiltshire:—

"In outward appearance mine host Jones suits the part he has to play in life most admirably; his portly figure and jolly red face of the Tony Weller type are set off to perfection in the old-world habiliments it is his delight to affect—trousers turned up at the ankles, a long, loose-fitting coat of a cut of other days, a white, or else a highly-coloured, waistcoat of the Dick Swiveller pattern, and on his head a tall, straight-brimmed hat of a type which was popular fifty years ago. Such is the outward semblance embodying the spirit of genial hospitality with which wayfarers are welcomed into the chief inn at Malmesbury."

where comforts of "the true Dickensian order" and warm stabling are provided. This is, we are assured, a typical West of England establishment; and from that part of the country a large proportion of the author's examples are drawn, though historic inns of London, such as the Tabard, White Hart, and Nag's Head, are not neglected. In a Northern inn (the Three Tuns, if we are not mistaken, at Durham) a pleasing relic of the old hospitality obtained within the reviewer's recollection. A few years ago it was

still the custom there for the hostess to greet the incoming guest with a glass of excellent cherry brandy, which was proffered in person, and did not figure in the bill. By-the-by, can "Dirty Dick," that Nathaniel Bentley upon whose romantic history, according to Mr. Hackwood, Dickens drew in 'Great Expectations,' be properly ranked among innkeepers? He had wine-cellars in Bishopsgate which still exist.

The Lion at Upton-on-Severn, celebrated in the history of Tom Jones, remains, we are told, "practically as it was a century and a half ago."

In connexion with another "inn of fiction," that in which Goldsmith's Vicar has his pathetic encounter with his erring daughter, why does the author choose the epithet "melodramatic" to characterize the scene? It is not often that he errs in such things, though he spells the names of the poets Thomson and Spenser with a *p* and a *c*, and writes of "Queen Marie Emelie and Louis Philippe" as visitors of the Star and Garter, Richmond.

The Fighting Cocks Inn on the river Ver, St. Albans, is said to be "over 1,100 years old," and claims to be the oldest inhabited house in the kingdom; but the Saracen's Head, Newark, memorable in the story of Jeanie Deans, can actually, it seems, show title-deeds dating back to 1341. The oldest tavern bill extant is that of Richard de Insula, Bishop of Durham, at the Angel Inn, Blyth, Notts, anno 1274. The item "In Coquina, 27s. 5½," is, as Mr. Hackwood remarks, somewhat excessive, taking the relative value of money into consideration.

We conclude our notice of his book with one or two of its more curious memoranda. Amongst notable inns we are told of a little tavern called the Crooked House at Himley, on Lord Dudley's estate:—

"It is a red-brick building, with a wide passage through to the back premises; but as a result of mining operations it has fallen out of the perpendicular to an alarming extent. It is as difficult to walk through the doorway as to pace the deck of a vessel in a rolling sea; the warped floor and the leaning walls make it difficult to maintain a vertical position, the more so as all the rooms are out of joint and present a remarkable optical illusion. The clocks on the walls, although absolutely perpendicular, as their pendulums testify, appear to be hanging sideways at a very pronounced angle. A shelf which is really level appears to be a foot higher at one end than at the other. If marbles be placed on what appears to be the lower end of the tap-room table, they apparently roll uphill and fall over with a bump."

The "Swearing on the Horns" custom in Highgate inns, referred to in some lines by Byron, seems to have been a sufficiently foolish fashionable fad. But the stories of some of the old inn-signs are worth notice. Anecdotes are told in illustration of the virtue of keeping to the familiar names. There was that of "The Gray Ass," for instance, whose proprietor tried the experiment of exchanging it for "The Duke of Wellington" in Waterloo days. His local rival thereupon adopted

the discarded sign, and drew away his custom; whereupon the first proprietor, "finding that his friends were ebbing from him like a spring tide with a breeze from the shore, bethought him of an expedient to put a stop to the diversion. This *dernier ressort* was to attach to the portrait of his Grace the Duke of Wellington a supplemental panel, containing in large and legible characters the following pithy inscription: 'This is the Original Gray Ass!'"

His custom was recovered by this means. A similar story is told of "The Cock," Llandaff, where the bishop's portrait, proving an ineffective "draw," had to be decorated with an inscription "This is the Old Cock" in order to retain customers.

We have been unable to touch upon a tithe of the interesting matter contained in Mr. Hackwood's capital compilation, which is admirably illustrated. Why it is so often considered necessary to place text and illustration far apart we find it difficult to divine; but in this work, at least, parallel references in the List of Illustrations conveniently indicate the respective whereabouts of description and picture.

Napoleon's Brothers. By A. Hilliard Atteridge. With Illustrations and Maps. (Methuen & Co.)

'NAPOLEON'S BROTHERS' is a book of considerable promise. The author's English is generally good, his style is sometimes attractive, he possesses the gift of lucid narrative, and he has a due sense of proportion—a quality essential to the writing of a history in which are described a vast number of persons and events of various importance. Mr. Atteridge moreover manifests the valuable faculty of taking pains. The book before us could not have been compiled without great labour and industry—elements which are often absent from the writings of historical "specialists" of the dull, slovenly school. For these reasons we hope that Mr. Atteridge will offer to the public a work founded on a more serious basis, which may be of permanent value to students of history. By that we mean a work which is the fruit of original research among unpublished documents, and not a mere compilation, however skilful, drawn exclusively from published books. A writer of Mr. Atteridge's ability and diligence ought not to depend for his material on the "masterly studies" of M. Henri Houssaye, which may or may not be "masterly," but certainly are often inaccurate. Again, one of the rare bibliographical foot-notes, in a volume where such references are necessary if it is to be of use to students, is to Blanchard Jerrold's 'Life of Napoleon III.' As Mr. Atteridge displays qualities which ought to indicate that he is capable of good original work, we will point out some of his pages which would have been all the better if more trouble and research had been applied to them, dealing with each of Napoleon's brothers in the order of his birth.

The account given of Joseph Bona-

parte (1768–1844), King of Naples and King of Spain, is incomplete at several points of his career. For instance, the military operations in Southern Italy after Joseph's arrival at Naples in 1806 are rather meagrely treated. No mention is made of some of the chief actors in that remarkable episode of the Napoleonic drama, such as Rodio, the Neapolitan leader put to death on the very day on which Napoleon dated the decree transferring to his brother the kingdom of the Naples, or Saliceti, Joseph's head of police and political adviser, who was responsible for that judicial murder. The importance of the battle of Maida, later in the year, is not brought out, as it ought to be in a book intended for English readers; for though the site and the occasion of that combat are ill-remembered, it was so prominent at the time that its name was given to a district of London. Again, when in 1808 Joseph was called from the throne of Naples to that of Spain, the interesting details of his progress between the Alps and the Pyrenees are ignored—the speech of mournful presage he delivered to his old tutor the Bishop of Grenoble, and the proceedings of the Spanish Junta which met him at Bayonne, where Napoleon was then residing at the Château de Marrac.

Next in the list comes Lucien (1775–1840), the only one of the brothers who declined to be a "roi-préfet," to use a happy phrase. The portrait drawn by our author of Lucien is perhaps his best of the brothers, the spirited account of the Prince of Canino's political action after Waterloo being decidedly good. But it is surprising that in a detailed monograph he has not mentioned Lucien's election to the French Academy in 1803, or the unusual circumstance of his being removed from that company, after the Restoration, in 1816—two grave events in the life of a prince who prized his *fauteuil* far above the thrones occupied by his brothers.

In the account given of Louis, King of Holland (who was born in 1778, and not in the year given by Mr. Atteridge), there are certain points which an author writing a serious monograph on the brothers ought to have cleared up. For instance, in 1800, in the autumn after Marengo, he tells us that "Louis was travelling in Germany," having "suggested that a change of scene would be good for his health"; that he had "gone to Berlin, where he had been well received by the King of Prussia"; and that "he spent some time as the guest of his namesake Prince Louis at his Schloss of Rheinsburg"—not a word being added to explain the identity of that prince. What is more important, no hint is given of the nature of the mission which the First Consul had entrusted to Louis Bonaparte, who certainly was occupied with business more important than his health in the period between Hohenlinden and the assassination of the Emperor Paul. This is one of those omissions which perhaps only an expert in the period can detect. But there is another matter, of wider popular interest,

which should have been investigated; for ever since Victor Hugo wrote, in 'Les Châtiments,' of Napoleon III. as

A coup sûr Beauharnais, peut-être Verhuell,
the paternity of the "son of the King of Holland" born in 1808 has been a question of frequent public discussion.

The biography of Jerome (1784-1860), King of Westphalia, excellent in parts, is in some particulars inaccurate and incomplete. Of his American marriage the author says:—

"By special licence it was celebrated on Christmas Eve, 1803, the officiating priest being Dr. Carroll, Archbishop of Baltimore. . . . He was the brother of 'Carroll of Carrollstown,' one of the signatories of the Declaration of Independence."

These few lines contain no fewer than four mistakes, two of which might have been avoided had the author been acquainted with the marriage certificate. The ceremony did not take place "by special licence," which is a technical English expression having a defined meaning: it was celebrated "by licence," which means that it was performed in accordance with the laws of the State of Maryland—an important point in the circumstances. Bishop Carroll did not become Archbishop till 1810. He was not the brother, but only a distant kinsman, of Charles Carroll, the name of whose estate was "Carrollton." The author makes no reference to the interesting fact that Jerome Bonaparte's son, born in 1814, after the disappearance of the unreal crown of Westphalia, was, on the death of Princess Charlotte of Wales in 1817, very near to the succession to the crown of England, until it was secured in the direct line by the tardy marriages of George III.'s elderly sons, young Jerome's mother Catherine of Württemberg being grandchild of Princess Augusta of England, George III.'s elder sister. In that connexion the author might have mentioned the honours paid to Jerome's repudiated wife, *née* Patterson, by the Prince Regent at Brighton in 1817 on Princess Charlotte's last birthday.

Some of the errors in the volume are the result of mere carelessness, as on the first page, where the home of the Bonapartes at Ajaccio is said to be a "three-storied building," while the photograph opposite accurately shows it to have four stories—the mistake being due to a mistranslation of the word *étage*. Again, in the first chapter on one page Fesch is called the step-brother, and on another the uncle, of Letizia Ramolino; while at the end of the book Mr. Charles Bonaparte, who was recently a Minister of the United States, is said to have been "following his father's profession" in 1854, when he was only three years old.

Other errors are due to the ordinary sources of information not having been consulted, without any question of reference to original documents; as, for example, where, describing Louis Philippe's flight from Paris in 1848, the author says that "as 'Mr. Smith' the Citizen King slipped out of his palace, reached Dieppe, and took a ticket for Newhaven," he shows

that he is ignorant of the vicissitudes of the King's escape. In the detailed narrative of Louis Napoleon's escape from Ham no mention is made of "Badinquet"; while Bombelles, the successor of Neipperg in the affections of the Empress Marie Louise, is called "Rombelles." Some of the dates are wrong, both Gregorian and Revolutionary, for example, 6 Pluviôse, An VI., fell in 1798, not in 1796. The word *indivisible* in the official description of the First Republic was not so much "an allusion to the abolition of the old provincial administration of the monarchy" as a title assumed in defence against the federalist tendencies of a certain party in the Revolution.

But on the whole the errors are relatively few in a stout volume of nearly six hundred large pages. We hope that the industry which has made of those pages a most readable and instructive narrative may be applied as we have suggested above.

Language and Character of the Roman People. Translated from the German of Oscar Weise, with Additional Notes, &c., by H. A. Strong and A. J. Campbell. (Kegan Paul & Co.)

It is an ambitious undertaking to attempt an illustration or explanation of a nation's character from its language. In the first place, all nations are composite in origin, and there are usually very diverse elements, some pastoral, some mercantile, some sedentary, some migratory, brought together in days before we can throw the light of inquiry upon them, and these, when welded into one, give us only a blurred picture. There are early invasions and conquests which affect some features in the earliest stage of a language we know, but leave the rest untouched.

This prehistoric fusion of the characteristics of various races in their language may safely be inferred from the examples which we know in history; but in these the fusion has not been complete, for the borrowing came too late, when the borrowing language had already been crystallized. Thus the Arabic words in Turkish, or the Greek in Coptic, are manifest foreigners. The case of the Romans is an intermediate one, and if they took both manners and words from the Etruscans or Sabellians before we know their history, they openly took crowds of ideas as well as words from the Greeks. The latter borrowing is, of course, the great difficulty which an inquirer into Latin speech as manifesting Roman character must face, and we hardly think Prof. Weise has done so with much success. Amid evidences of great learning and many excellent observations we frequently stumble on statements assumed to be obvious, or quoted from others as such, to which we strongly demur. At the very outset the originality of the Greeks, as compared with its absence in the Romans, is supposed to be proved by the fact that the Greeks took so few words from Asiatic sources, and renamed the things they imported; whereas the Romans borrowed

from Greek speech wholesale. This argument fails utterly in proving its conclusion, though that conclusion may be true, for the circumstances of the two cases were wholly different. The Asiatics from whom the early Greeks could have borrowed were either Semite Phœnicians and Assyrians, or Hittites and Babylonians, talking language even more foreign to Greek than the Semitic. How could we imagine the Greeks borrowing from such languages, in the way that the Latins could borrow from their cousins in tongue the Greeks?

Nor do we think the author has at all appreciated the amount of spiritual borrowing in the Romans. When he tells us that the metaphors of Lucretius indicate a great love of nature, it is more than likely that most of them stood in the Greek original which he translated. He should have prepared himself by a more accurate knowledge of the Greek character: "The joy of wood and field and lofty mountains, &c., that has charms for chivalrous races like the Celts and Greeks, has no voice for Latins." Now "chivalrous" is not a just epithet for the Greeks. Odysseus, not Achilles, is the national ideal. In all the extant plays of Euripides we cannot remember a single chivalrous hero, except the Achilles in the 'Iphigeneia in Aulis.' Again we are told that the *vale* and *salve* in Roman correspondence point to a different frame of mind from the Greek *χαίρει*. But both *vale* and *salve* are direct translations from the Greek *ἔχωρο* and *ὕγιαυε*, which occur in countless papyri. And again, that the Spartans, "who had no taste for the sea, had a genius for jurisprudence and political activity," is a new truth apparently discovered to show that they had strong likenesses to the Romans! Pecz is quoted with approval for saying that the metaphors of Æschylus reflect the times of the Persian war, those of Sophocles the age of Pericles, those of Euripides the demagogues. The examples used to establish this proposition are not before us, but we think that, in the case of men so closely contemporary as the latter two, any contrast in metaphors must arise from their contrasted characters, not from any change in the society of their common life.

Loose statements such as these meet us all through the book: "What are interjections but flashes of feeling shot straight and sudden from the heart." Most interjections are nothing of the kind, but almost unmeaning sounds picked up by imitation, and repeated till they become a senseless and annoying habit. "In the Latin of the Church Fathers—which was an expiring flare—Greek influence is so evident that patristic literature may be described as half-Hellenized." That is utterly false of the great hymns of the Latin Church, which are the least Hellenistic of any Latin we know. There is a sentence quoted from Mundt's 'Deutsche Prosa' on Tacitus which seems to us ridiculous; but it may possibly be that the learned translators have not adequately rendered the original. Their

version is, in fact, not above reproach. When the text calls Lucretius "a genial poet," we see at once that the German was "ein genialer Dichter," which means a wholly different thing—a poet of genius. And here is a note on Cæsar's style introduced by the translators which seems to us devoid of sense: "quam Cæsar, ut erat de se meritis, ad primipilum se transducere pronuntiavit [in which case for *se* we should expect *illum*]." Of course the second *se* is meant, where *illum* makes nonsense; and of course both *se's* mean Cæsar. This careless note is all the more surprising as the translators have done much good editing in the correction of the author's derivations (on which he bases arguments) by the light of Walde's excellent dictionary. These corrections make the author's appendix on Latin vocabulary almost an antiquated affair. There is plenty of sound learning all through their notes, and it is a pity that such able and diligent men should have laboured over a book which we cannot but think of little value.

The Parish of Chelsea. By Walter H. Godfrey. Part I. (Committee for the Survey of the Memorials of Greater London.)

THE intention announced by the Committee for the Survey of the Memorials of Greater London to print a work which should rank as monumental in the history of London has been successfully accomplished in this handsome volume. Amongst the handmaidens of History, Topography is entitled to take a high position because, to use the baldest language, no historical or biographical fact can be so clearly understood as when the locality in which the incident occurred is brought before the actual eye of the student. Our old topographers had a dim appreciation of this truth, and in the pages of Leland and Stow we find it is not so much the associations of a place, as the very place itself, that the writers endeavour to impress upon the minds of their readers. There is no doubt a kind of poetry in association, and to many people a place like Chelsea derives an overwhelming interest from the feeling that in its atmosphere such men as Turner and Carlyle, Whistler and Rossetti lived and worked.

To these influences the author, who has had, of course, excellent predecessors in Chelsea lore, is not a stranger, and he points out that it is this atmosphere that makes Chelsea what it is, in spite of the loss of its ancient palaces, its large and pleasant gardens, and the other amenities that gave the parish its special individuality. The chief aim of the Surveys which are compiled under the directions of the Committee is, however, not to bring before the reader the historical and literary associations of the districts surveyed, but to illustrate them by pictorial and architectural delineations of all the objects of historic or æsthetic value that have had the good fortune to survive the ravages of Time or the still more destructive hand of the modern builder.

The text of this volume is therefore, in the author's words, subservient to the plates.

This modest assurance must not, however, be held to imply that the text is of little value. The range of the volume includes all that part of the parish of Chelsea which lies along the river, and has as its eastern boundary the Royal Hospital, which will form the subject of a separate monograph, and as its western limit the Old Church. Of the older buildings comprised within this area, some relics of the ancient Tudor walls of the Manor House and of Shrewsbury House may still be traced, and a brief but adequate outline of the history of those mansions is given. Mr. Godfrey has been fortunate enough to determine with greater preciseness than any of his predecessors the exact position of Shrewsbury House and its gardens, and he is almost certainly right in identifying a group of buildings adjoining the eastern wall of No. 47, Cheyne Walk, as an actual part of the original structure. Of Winchester House, which lay between the two other Tudor mansions, no traces remain, and it is not, therefore, included in the Survey. More modern buildings comprise Walpole House, now the Infirmary of the Royal Hospital, and Gough House (the Victoria Hospital for Children). Of these houses and of the Royal Physic Garden Mr. Godfrey gives an excellent account.

A striking feature of the book is its richly illustrated descriptions of the interesting and decaying row of Georgian houses in Cheyne Walk. In some of their intrinsic characteristics these houses have altered little since they were first built in the days that immediately succeeded the death of Queen Anne. It is in their details that the principal value of these houses consists, for the exteriors, though mellowed by age and weather, are generally banal and unimpressive. But few structures in London can rival them in the remnants of their wrought-iron gates, the symmetry of the pilasters and entablatures of their doorways, the fine moulding of the chimneypieces and fireplaces, and the beautiful construction of the staircases.

These delightful features in the domestic architecture of the period are copiously illustrated from photographs; while in some cases measured drawings bring more vividly before the student the exquisite skill of the designer. The admirable descriptions of the two largest houses in the row, No. 6 and No. 16 (Queen's House), the latter for several years the residence of Rossetti, leave nothing to be desired in the way of scientific exactitude. The name of the latter house is a misnomer, as the building was not erected until Catherine of Braganza, who is supposed to have resided there, had been a dozen years in her grave. The original owner was Richard Chapman, whose initials will be seen on the iron gate. He was an apothecary of St. Clement Danes, and having probably, like Swift's schoolfellow Stratford, made a "plumb," decided to spend the evening of his days

as the neighbour of the Bishop of Winchester. Chapman's was probably the first of the Georgian houses erected in Cheyne Walk.

Mr. Godfrey has taken much pains in tracing the successive occupants of the houses comprised in the Survey, and in some cases short biographical details have been added. The chief value of the book, however, consists in the fact that it constitutes an accurate and unimpeachable record of the most interesting part, as it exists in the beginning of the twentieth century, of the beautiful riverside suburb which, amongst other titles to fame, is celebrated, in the words of old Bowack, its first historian, as "the Nursery of Queen Elizabeth."

NEW NOVELS.

Stradella. By F. Marion Crawford. With Illustrations by G. Gibbs and F. Craig. (Macmillan & Co.)

MARION CRAWFORD's posthumous novel deals with an exciting episode in the life of Stradella, the Italian seventeenth-century composer and musician, namely, his elopement with Ortensia, niece and affianced bride of an elderly Venetian Senator. The story, if not on the high dramatic level of some of Mr. Crawford's earlier work, is yet extremely romantic, and suggests no decline of vitality in his imaginative faculty. The characters are all individual; the two *bravi*, hired by the irate Senator to pursue the young couple, are a grotesque pair, but both distinct creations; and the manner in which their cupidity entangles them in a mesh of conflicting schemes, while their victims happily escape, is, if not strictly historical, sufficiently entertaining. Life in Rome and Venice at this period is cleverly suggested without too much detail; and the figures of Clement X., Cardinal Altieri, and Queen Christina of Sweden are effectively introduced into the picture.

Seymour Charlton. By W. B. Maxwell. (Hutchinson & Co.)

AFTER perusing the successors of 'Vivien' we come to the conclusion that Mr. Maxwell has a melodramatic bias which will always affect his attitude to life. It was observable in 'The Guarded Flame,' less so in 'Hill Rise'; and it is pronounced in 'Seymour Charlton.' An unreal, what one may call a mild Adelphi atmosphere suffuses this novel. One cannot accept all the characters without straining one's credulity. It is, for example, hard to believe that a man such as the hero would follow up and accost, and subsequently marry, a girl whom he happened to hear singing at a dinner-party. Mr. Copland, the heroine's father, is not realized, notwithstanding all the care expended on him; nor is Charlton's brother Lord Collingbourne acceptable as a life-study. So many of these people seem to be fitted in with a melodramatic cast, and to do things

which require more explanation than we get in order to convince us. The book, moreover, is far too long, and encumbered with side-issues and irrelevant details. Mr. Maxwell has as yet no notion of pruning the unessential. What he has evidently aimed at is a grand picture of a *mésalliance* in which the sympathies of the reader shall be retained for the weaker vessel. He has illustrated this by side-lights from finance, commercialism, various social strata, and the underworld of libertinism. It is an exceedingly clever performance, and a meritorious one; but we do not think it represents life in its proper proportions.

The Squire's Daughter. By Archibald Marshall. (Methuen & Co.)

ONE is rather surprised to find anything so striking as an elopement in the quiet pages of Mr. Marshall's narrative. It is, indeed, an event when we reach it, but unfortunately it does not convince us. The affair is too abrupt and bald as it appears, like lightning in a clear sky. We cannot credit the uncultivated explorer as a rough diamond, still less the foolish young woman who succumbs in five minutes to his uncouth advances. The placid history of the Clinton family, on the other hand, is real, even if it does not get above a rather humdrum level. The squire is a well-drawn figure of a type now common in fiction; the young men are real, and the twins supply a light interest unusual with Mr. Marshall. The heroine fails in the incident we have mentioned; otherwise she is adequate, as her surroundings are.

The Key of the Unknown. By Rosa Nouchette Carey. (Macmillan & Co.)

MISS CAREY'S posthumous novel is a pleasant domestic tale, in which the course of true love runs by no means smoothly, but is triumphant at the close. To modern ideas it may seem a harsh measure that Joan Leigh, a clergyman's daughter, but the ward of Lady Mary Boyle, should be banished like a naughty child because a member of the peerage has asked her to marry him, even though, out of consideration for the prejudices of his family, she has refused to listen either to him or to the promptings of her own heart. But Joan is an old-fashioned heroine, whose submission is inevitably rewarded in complete and perfect fashion. The care with which the story is developed should make it interesting to many young readers.

The Son of Mary Bethel. By Elsa Barker. (Chatto & Windus.)

A MODERN version of the New Testament in an American setting is not a subject calculated to appeal to the majority of English readers. It must be admitted, however, that the author has succeeded in keeping her narrative, which is inordinately long, commendably free from vulgarity, and this in spite of a needlessly careful reproduction, in the story of Jesse of Nashbury, of the incidents of our Lord's

ministration. A slavish adherence to detail—three of his followers being called John, Peter, and Andrew, and Lawrence Lane, who is raised from the dead, having sisters of the names of Martha and Mary—does not in reality make this modern Christ, who has to travel by railway and conform to many modern conditions, at all more convincing.

Love and the Wise Men. By Percy White. (Methuen & Co.)

MR. WHITE knows exactly how to choose the kind of subject that is suited to his hand. Here, as in many of his novels, he is happy in selecting a theme that lends itself easily to his satiric touch. Prof. Spenser Kirke, the author of a laboriously compiled work on 'Sex Obsession: a Protest and a Warning,' seeks to make the world believe that love is "merely the sum-total of certain elemental causes rationally arranged to insure race continuity with the minimum of fuss and the maximum of efficiency," and that every department of human life—art, literature, politics, and society—would be vastly improved if it ceased to be "sex obsessed." He sends his nephew and his ward, two robust youths with elemental instincts, to a school in France kept by an earnest devotee of his faith; and the hopeless failure of everybody connected with the school to live according to the principles on which its tuition is supposed to be based makes entertaining reading. All the people in the story, including the elderly professor himself, have their lives sharply fashioned by the influences they pretend to resist; and in this triumph of the sentimental over the philosophic lies the humour of the book. It is, in a light and unpretentious way, a clever and interesting piece of work.

Dorrien Carfax. By Nowell Griffith. (Smith, Elder & Co.)

THIS is a sensational story in which strong and subtle characterization is interspersed with extraordinary rodomontade, and is defaced by affectations of style. But much may be forgiven to the author for the sake of his heroine Wanda and his chivalrous hero, who well deserves his escape from the emotional complexities he has the courage to confess. Mrs. Berkeley Goring, by whom he is attracted, notwithstanding his higher and more enduring feeling for Wanda, is cleverly presented, though her lurid past is not particularly convincing. In spite of a patchwork of styles, suggesting a series of parodies on authors living and dead, the writer has a real sense both of humour and tragedy, so that we are surprised at his or is it her?—descent to melodrama before the conventionally happy ending.

Johnny Lewison. By A. E. Jacomb. (Melrose.)

THE promise of 'The Faith of his Fathers' has been to a great extent fulfilled in Miss Jacomb's second story. This

may be described as a study of inborn racial antipathy. Johnny Lewison, the poetical-minded son of a rich Jew who has leased the Wakehams' property, falls passionately in love with Marjorie Wakeham, who is living at the Dower House. Owing largely to the well-concealed machinations of her mother, Marjorie fancies that she returns his affection, and is for a time engaged to him. Her gradual revolt against the materialism and luxury with which Johnny's father oppresses her, and the realization of herself which insensibly draws her nearer to Dick Chard, her old friend, are indicated with remarkable insight, and a tender comprehension of Johnny's frustrated happiness. The characters are real persons. Mrs. Wakeham's attitude throughout is almost too subtle, and the one weak point in a story which is rendered additionally effective by the quietness and distinction of Miss Jacomb's style.

In Ambush. By Marie van Vorst. (Methuen & Co.)

THE scene of action in this novel, which opens in the Klondyke with a striking situation, is removed to Egypt, to return eventually to North America, to the "blue grass country" of Kentucky. The Klondyke and Kentucky chapters are excellent; those concerned with Egypt weak both in plot and writing. They spoil a dramatic narrative by the introduction of irrelevant local colour, while the episodes of which they treat are foolish or incredible. The author writes of corpses "fit for the carrion," and elsewhere uses strange high-sounding phrases. No sooner, however, does the scene move back to North America than the story becomes rational, the language more restrained, and there is an abundance of thrilling incident. The hero's final stand against two bloodhounds and his deadly enemy is extremely well done. With the aforesaid reservation, touching eighteen chapters, we commend the book to lovers of exciting fiction.

The Scandalous Mr. Waldo. By Ralph Straus. (Heinemann.)

THIS story, written in the form of a diary, is, both in its incidents and characterization, wanting in vitality, yet it is narrated with so much humour and ease that one is inclined to forget or ignore its faults. Mr. Waldo, who is the diarist, is a bibliophile, a motorist, and a sentimentalist, and an amusing figure in all three capacities. His father, an eminent member of the Bar with a "police-court manner," who wishes him to marry the agreeable daughter of an impoverished duke, contests an East-End constituency with the object of bringing them, in the prosaic work of canvassing, more closely together. A bewitching girl, the daughter of a baronet, is mysteriously introduced into the committee-room by a vulgar Jew; and the strangely assorted figures in the story are described with an unflinching sense of fun. The book, for all its unreality, contains some neat strokes of portraiture.

The Rose of Dauphiny; or, The Adventures of the Sieur de Roquelaure in the French Wars of Religion. By Philip L. Stevenson. (Stanley Paul & Co.)

THE possibilities of such a theatre of incident as France during the religious wars are here well utilized. The central figure is that of Roquelaure, destined to become one of Henry IV.'s favourite captains, but at the date of the story, 1574-6, a young man just feeling his way among the dangers of the time. He is a gallant fellow, and no anachronism, like many examples of moderation in historical novels. His adventures in Poland and at Court, including a duel with the powerful *mignon* Du Guast, combine with a romantic introduction to the Huguenot leader Montbrun and his heroic daughter to compel Roquelaure's adhesion to their cause. Some dangerous topics, like the bargain of Margaret of Valois with Du Guast's assassin, are graphically yet delicately handled.

HISTORY AND BIOGRAPHY.

French Vignettes: a Series of Dramatic Episodes, 1787-1871, by M. Betham-Edwards (Chapman & Hall), is a handsome volume, the exterior aspect of which gives the impression that it contains at least five hundred pages. But it consists of only half that number, the bulk of the book being doubled by the thickness of the sumptuous paper on which it is printed. It is made up of a number of episodes in French history since the eve of the Revolution. Much of the text appears to be translation, and this part of the work Miss Edwards has done well; for, unlike many translators, she knows the French language. But her own historical pages are not very accurate.

Most of the sketches in this volume refer to familiar episodes, such as the romance of Madame Roland, the death of the Duc d'Enghien, and the escape of Lavalette from prison on the eve of the day fixed for his execution. The last of these is somewhat incomplete. The interesting fact is not mentioned that Madame de Lavalette, who effected her husband's escape, was Émilie de Beauharnais, a niece of Josephine; and the names of the British officers who got him out of France—Hutchinson, Wilson, and Bruce—are omitted. The equivalent of the "Cour de Cassation," by which the sentence was reviewed, is not "Court of Appeal." One of the persons less well-known in England who are described is Philarette Chasles, fancifully called in the title to the chapter "A Pioneer of the *entente cordiale*" because he spent some years in England and contracted there a veneration for our institutions. But France swarmed with Anglomaniacs under the Restoration who believed in nothing but England; while Chasles was divided in his allegiance, and went for another period to Germany, delivering lectures on both countries when he came back. Miss Edwards refers to "his friend Sainte-Beuve," and does not seem to be aware of the quarrel between the pair of critics when they were getting old, in 1865, in which the *Athenæum* took a leading part. Her account of Philarette Chasles's adventure with Libri, the trafficker in manuscripts, is disappointing. An analysis of Alphonse Daudet's version of the business, compared with the true story, would have been interesting.

Miss Edwards in a chapter entitled 'The

Second Empire' is vehement in denouncing the morality of that period, the standard of which was, she suggests, lower than that of the Third Republic. Just when her book came out the death of Ernest Pinard, who was Public Prosecutor under Napoleon III., revived the memory of his speech when arraigning the publisher of 'Madame Bovary' for immorality. The prosecution was perhaps not defensible on artistic grounds; but the fact that it was possible, as well as the similar case of Barbey d'Aureville, shows that the public sense of propriety was then infinitely more wholesome than under the Third Republic, which has given full licence to the grossest forms of literature. Her dislike of the Empire leads her to make the remarkable statement that after the Coup d'État "in the land pre-eminently of *beaux esprits* only two remained, the gifted author of 'Colomba' and the great critic Sainte-Beuve." Whether the Second Empire deserved it or not, it formed, with the Monarchy of July, the most brilliant period in French literature since the reign of Louis XV. Miss Edwards is mistaken in supposing that Henri Rochefort "till recently edited his once famous paper." The original *Lanterne*, which rouses her enthusiasm, disappeared, and Henri Rochefort had nothing to do with the Radical journal of the same name which was founded in 1877. His organ was the anti-Republican *Intransigent*, founded in 1880. She is also mistaken in suggesting that young French girls of good family are "at the present time" brought up in Oriental seclusion. Cycling, lawn-tennis and golf, as well as other influences, have completely changed the conditions of French girlhood. The book has not been prepared carefully for the press. The reputed father of Napoleon III. is called "Werewell" instead of Verhuell; the husband of Hortense is called "Roi d'Holland." Some of the portraits in the volume are interesting; but there is no Index.

The Last Days of Papal Rome, 1850-1870, by R. de Cesare, translated by Helen Zimmern (Constable), is an interesting book, but one of uneven interest. Some of the chapters are full of attractive descriptions, which might form an excellent supplement to W. W. Story's 'Roba di Roma,' while others are decidedly dull. The volume has an Introductory Chapter by Mr. G. M. Trevelyan which does not show his usual ability. If Mr. Trevelyan had taken the trouble to give the book a little editing, of which it is sadly in need, he would have done a service both to the author and to serious students. He might have corrected some of the numerous mistakes in its pages, while a few explanatory footnotes would have rendered intelligible portions of the historical chapters which are obscure.

The book opens with a description of Pius IX.'s entry into Rome in 1850, "without any of the pomp which seven years before had distinguished the passage of Gregory XIV."—who died in 1591. "The Papal Government was the first in Italy to introduce postage stamps." This will be news to philatelists, who are under the impression that nearly a year before the first issue of stamps in the Papal States they were in use in Sardinia, Tuscany, and the Lombardo-Venetian territory. The author suggests that Wiseman was "Archbishop of Westminster" when he was chosen a Cardinal. It should have been explained that he was made Archbishop and Cardinal on successive days. In 1851 there came to Rome "the young Grand Dukes Nicholas and Michael, nephews of the Czar Alexander II."

They were brothers of Alexander II. who was not Emperor and Tsar till 1856. A long account is given of the death and burial of Princess Doria in 1858, without a word to indicate the fact most interesting to English readers, that she was Lady Mary Talbot, daughter of the sixteenth Earl of Shrewsbury. Dates are insufficient, and sometimes inaccurate. Pius V. and Gregory XIII., who belong to the *cinquecento*, are in juxtaposition with "Leo XII. in 1826." The late Cardinal Bonaparte is described as "son of the Prince of Canino," without explanation that the latter was Napoleon's nephew, and not his brother. We are told that "after his [Cardinal Bonaparte's] death [in 1895] the Roman nobility was represented in the Sacred College, till 1885, by Flavio Chigi." An English editor ought to have been able to correct the following manifest error: "To enter the Academy [of Noble Ecclesiastics] foreigners had to produce very exact guarantees of noble birth." Cardinal Howard, who is cited as one of them, though well connected, could not have proved his sixteen quarterings, or even eight—the minimum exacted as the proof of "noble birth" by Continental heralds; and many Englishmen less "noble" than Edward Howard have since been educated at the Academy. The sketch of the Vatican Council of 1869 is meagre. Neither Manning nor Dupanloup is mentioned—the respective chiefs of the Ultramontanes and the Gallicans. Darboy is oddly described only as "Senator of the Empire," and not as Archbishop of Paris; while the identity of Pie, the celebrated "Bishop of Poitiers," is ignored.

The translation seems on the whole well done, though Miss Zimmern is rather uncertain in her renderings of Italianized forms. Thus she disguises Père Hyacinthe as "Father Giacinto Loyson," while she styles the present Cardinal Secretary of State "Merry du Val."

It is a great pity that this volume has been offered to the English public in such slovenly guise, for, as we have said, it contains a large amount of most interesting matter. Such for example, is the account of the poverty and absenteeism of the Roman landed aristocracy, which includes an excellent description of the Duca di Sermoneta, who was wealthy and cultivated. The chapter on the Cardinals is also good.

Romances of the French Revolution. By G. Lenotre. Translated by Frederic Lees. 2 vols. (Heinemann.)—These volumes fully justify their title. The themes are well chosen, always sensational, often gruesome, and seldom hackneyed. They are treated in a vivid journalistic style. If it is curious to hear Fouquier Tinville, the infamous Public Accuser of the Revolutionary Tribunal, begging his wife in a farewell letter "not to throw away any opportunity of improving your condition" (i.e., by a second marriage), and asserting that "I shall die for having served my country with too much zeal and activity," it is almost impossible to conceive the son of that man, who had heaped unspeakable insult on Marie Antoinette, asking in after years favours from the Ministry of Louis XVIII. on the score of belonging "to a family known for its attachment to the house of Bourbon." We learn that Fouquier's daughter preserved till her death in 1857 a copper medal of the Virgin labelled: "He wore it round his neck the day he procured the condemnation of Widow Capet." Other pages give details of the Maison de Santé, Rue de Charonne, where, in addition to the lunatics for whom it was first established, rich and aristocratic victims of the Terror were

received on exorbitant terms by Dr. Belhomme, who in turn bought the tolerance of Fouquier-Tinville and the Committees of the Convention at proportionate cost. So long as the prisoners could afford Belhomme's prices they were safe; when at the end of their resources they were moved, says M. Lenotre, first to an ordinary prison, and thence to the guillotine. But according to other authorities this etiquette was not observed, and victims were taken direct from the Belhomme establishment to the scaffold.

Our chief complaint against these entertaining volumes is that whilst they aspire to historical research their genealogical and chronological statements are sometimes confusing. We take as an instance the imprisonment at the Maison Belhomme of the Duchesse d'Orléans. At first she is correctly described, and we are told that "Citoyenne Penthievre was none other than the Duchesse d'Orléans" (vol. i. p. 212). Later she is cut in two: in a list of the successive arrivals at the Maison Belhomme are enumerated "the Duchesse d'Orléans, the Comte and Comtesse du Boure, a Talleyrand.... Volney.... Citoyenne Penthievre," &c. (vol. ii. p. 158); whilst Dr. Belhomme "pointed out that the greatest ladies, such as Citoyennes d'Orléans and de Penthievre, as well as the noblest gentlemen.... were contented with ordinary fare" (vol. ii. p. 161). Again, the Duchesse, says our author, entered the Maison Belhomme "the 28th of Fructidor" (vol. i. p. 212), of, we presume, Year II., i.e. September 14th, 1794. This date we take as correct, for we know from Michaud's 'Biog. Univ.' that she was not transferred thither from the Luxembourg till after Princess Elizabeth's execution on May 10th, 1794. According both to Michaud and M. Lenotre, the Duchess remained at the Maison Belhomme till the coup d'état of the 18th of Fructidor (September 4th, 1797) decreed her exile. She at last left her prison, says our author, "the 26th of Fructidor," i.e. September 12th, 1797 (vol. i. pp. 213, 214). But how had Dr. Belhomme been able to exchange compliments with his prisoner, the two halves of Égalité's widow, the Citoyenne d'Orléans and the Citoyenne Penthievre, unless he also had been bisected? As we have seen, the Duchesse was under his charge in the Rue de Charonne from September, 1794, till September, 1797; but he himself was confined in another prison from the spring of 1794 till that of 1798. M. Lenotre explains how Belhomme was denounced for extortion by the Deputy Public Prosecutor on the 5th of Pluviôse, Year II., i.e. January 24th, 1794, was arrested, sent first to the Écossais, then to a *maison de santé* at Picpus, and thence to the Criminal Tribunal which, on "the 5th of Floréal, Year II.," i.e. April 24th, 1794, sentenced him to six years' imprisonment in irons (vol. ii. p. 160 n., p. 163, p. 164 n.). Two years of his punishment, however, must have been remitted, as he was released, says our author, in the spring of 1798 (vol. ii. p. 165). Meanwhile, "deprived of its head, the history of the Maison Belhomme may be said to end. As the 9th Thermidor," i.e., July 27th, 1794, "soon came, the boarders rapidly dispersed. The only ones that remained were those who had been there before the Revolution, a few lunatics who had witnessed the storm without understanding it, and a few old men who were delighted to see the overcrowding of the house come to an end" (vol. ii. pp. 164, 165). In which of these classes, then, are we to place the Duchesse d'Orléans and her lover Bouzet, Comte de

Folmon, neither of whom entered the Maison Belhomme till the following September? (vol. i. pp. 211, 212.) Equally puzzling is Madame Belhomme's assertion, which M. Lenotre gives without comment: "I married my husband on the 12th of Floréal, Year II." (May 1st, 1794), "that is, four or five years after the Terror" (vol. ii. p. 166 n.). Need we say the Terror was then at its height?

Another enigma is provided by the Comte de Saint Aulaire, who was imprisoned in the Maison Belhomme during the Terror, that is, before July 27th, 1794, and who published a volume of his recollections of his captivity in 1879—85 years later. What was his age when first imprisoned (vol. ii. p. 155 n.)? Another essay shows Fouché arriving at Lyons November 10th, 1793. The next day he placed "the salutary Terror on the order of the day," and on September 4th he superintended the massacre of 64 young men (vol. ii. p. 122). We do not question M. Lenotre's right to reverse the order of the months, to place November before September, but we would remind him that Lyons did not capitulate to the Republicans till October 9th, 1793.

The attempt to whitewash the Simons, to whose barbarity the little Dauphin was confided, is a failure. Sketches of such monsters as Joseph Le Bon, Hébert, Billaud-Varenne, &c., are but rarely diversified by some record of heroism.

The Life of George Grenfell, Congo Missionary and Explorer. By George Hawker. Illustrated. (Religious Tract Society.)—The two large volumes published last year by Sir Harry Johnston were originally intended to form a chapter in the present work, but, as with the "impious herb" of botanists, the shoot overtopped the present stem. The metaphor, however, here becomes confused; for the offshoot has not only excelled in bulk, but preceded, in point of time, the official biography of Grenfell now before us. It is a plain, straightforward narrative of a remarkable life. Mr. Hawker has done well in letting the story be told as far as possible by Grenfell himself. We cannot help remarking, however, that, interesting as these letters are, we do not seem to get from them any clear picture of the man's personality. No doubt this is because (as, indeed, is suggested by his biographer) they contain so much about his work and so little about himself; and one impression, at least, is gained: that had his personal record been left to his own efforts, the world would never have credited him with a tithe of his real achievements. Not that personal touches are absent, especially in the later letters: we may mention those addressed to his children; and the one in which he relates the death of his daughter Pattie is touching, with its sternly repressed emotion.

The book contains a mass of interesting matter with which space will not allow us to deal. Noteworthy are the essay on 'Missions and Social Results,' comprised in chap. xvi.; and the evidence as to the Congo State and its methods. As long ago as 1883 we find Grenfell writing:—

"If I don't like the Portuguese, neither do I like the high-handed policy of the Belgian Expedition, which seems to have in view the formation of some big concern after the model of the East India Co. They've been most unscrupulous, even in these days of small things. What will they be, with the whole thing fully developed?"

It would add greatly to the reader's comfort if the year were indicated (as is done in some histories) at the top of every page. Few of the letters are dated beyond the day of the month, and the search for landmarks, when the chronology of some particular event is wanted, is wearying and

perplexing. Some proper names appear to have escaped notice in the final correction of the proofs.

Johnsonian Gleanings.—Part I. *Notes on Dr. Johnson's Ancestors and Connections, and illustrative of his Early Life.* By Aleyn Lyell Reade. Illustrated. (Privately printed.)—This thin volume, as the first of an intended series of Johnsonian monographs, will be welcomed by readers of the author's work on 'The Reades of Blackwood Hill and Dr. Johnson's Ancestry.' It is in the nature of a supplement to it, and embodies mainly articles contributed to *Notes and Queries* since that volume appeared. Notable features are the full and precise Index and seven plates. Among the latter the portraits of Anna Seward, her mother, and her sister Sarah, and that of the Rev. Henry White, her cousin (the recipient of Johnson's confession as to his penance in Uttoxeter market-place), have never been reproduced before.

A letter of Dr. Johnson's brother Nathaniel, referred to by Birkbeck Hill, is here printed correctly and in full for the first time. The writer appears in the character of a repentant son who complains that his brother Samuel "would scarce ever use me with common civility." He did not go to Georgia, as he intended, but died at an early age. Attention is called by the author to a communication made to *Notes and Queries* half a century ago containing evidence as to the exact time of Dr. Johnson's birth, which seems to have been overlooked by the biographers. Several notes relate to Johnson's relatives the Fords, especially his cousin Cornelius, "Parson" Ford, a nephew by marriage of Hinde Cotton, the Jacobite baronet and at one time Chesterfield's chaplain. He appears to have been a well-known character at St. John's College, Cambridge, in the second decade of the eighteenth century.

As to Michael Johnson, the lexicographer's father, Mr. Reade, we think, gives good reasons for discounting the notion—initiated by Boswell, and improved upon by Macaulay—that he was a man of exceptional attainments. It seems to have been built entirely upon a letter written by a certain Staffordshire parson named Plaxton, a friend of Thoresby the antiquary, who was evidently of a humorous disposition. The author is also able by his researches to correct Elwin, Pope's editor, and Dr. Birkbeck Hill, on certain points connected with Johnson's period of schoolmastering at Market Bosworth; to confirm his previous contention that it was not Dr. William Falconer of Bath who called on him at Bolt Court in 1782, but a Lichfield kinsman; and to give some interesting particulars as to the Doctor's successors at his last-named place of abode.

As to one vexed question of Johnsonian biography, that of the verses 'On a Sprig of Myrtle,' no certain conclusion can be reached. According to Miss Seward, Boswell's authority, Johnson wrote the verses to Lucy Porter, of whom he was enamoured in his boyhood, two or three years before he had seen her mother, who became his wife; but Mr. Hector emphatically stated that they were written to oblige a friend of his own at a time when Johnson was an entire stranger to the Porter family, to whose acquaintance he himself subsequently introduced him. Mr. Reade is inclined to accept the Rev. Henry White's rebuttal of the latter part of Hector's statement, but finds the evidence against the Seward story of the verses conclusive.

An interesting identification is that of the "grandfather Hammond" who was Mary Adey's authority for the anecdote

of Johnson's childhood communicated by her to Boswell. It was he who saw the child perched upon his father's shoulders in Lichfield Cathedral when Dr. Sacheverell preached there, and asked why the infant (he was not three) was brought to church. A still more elaborate piece of research connects the "Tom Brown" of Boswell, Johnson's second instructor, with the Thomas Browne, schoolmaster of Lichfield, who made his will in 1717, and who is plausibly identified with a Thomas Browne who had appraised the goods of Joan Oliver in 1701 and Peter Oliver in 1704, a Dame Oliver having been the first who taught the Great Cham of literature to read English. It will be remembered that the said Tom Brown "published a spelling-book and dedicated it to the Universe." Some account is also given by our author of Theophilus Lowe, termed "Johnson's only rival at school."

The date of the Swan of Lichfield's nativity has been finally settled by a communication from Sir Robert White-Thomson to the author, and Mr. E. V. Lucas's conjecture as to her place of burial confirmed. Her birth was earlier by three years than the date given in the 'Dictionary of National Biography.'

OUR LIBRARY TABLE.

My Recollections. By the Countess of Cardigan and Lancastre. (Eveleigh Nash.)—These reminiscences are slight, amusing, and not a little indiscreet. Lady Cardigan does not even spare her own father, though, to be sure, the lapse she brings home to him is not so very terrible. But an anecdote in the manner of Boccaccio entitled 'The Parrot Club' would have been just as telling if all names had been omitted; and there are other instances in which more reticence seems desirable, particularly in the case of that well-known character Maria, Marchioness of Ailesbury. Lady Cardigan, who was a Miss de Horsey, can remember as a child falling to sleep in William IV.'s chair at a party given in St. James's Palace, and acting before the Duke of Wellington. She recalls the Marquis of Hertford rather as Disraeli's Lord Marney than as Thackeray's Lord Steyne, which is probably true enough; and represents Napoleon III. to have been a charming man who could make the pretty compliment, "J'aime beaucoup Beaudesert, mais," turning to Lady Desart, "encore plus la belle Desart." As a presentment of high life in the Early and Mid Victorian periods these 'Recollections' are of interest, and it is to be feared that they go far towards refuting Tennyson's benevolent generalization on the purity of the Court. Among the many besides her distinguished first husband who, according to the author, desired Lady Cardigan's hand were the Count de Montemolin, eldest son of the first Don Carlos, and, after she had become a widow, Disraeli. Lady Cardigan, amid much that is difficult to believe, makes some valuable observations on social changes; thus she writes as follows on the position of governesses when she was a girl:—

"The ladies who taught us were clever sensible women who were treated as ladies, but who were tactful enough not to become too familiar with their employers and their friends. The governesses in aristocratic families moved in quite a world of their own; they visited among themselves; they had their own 'set,' and they formed a sort of society in society. They took their pupils whenever they visited each other, and I can recall many delightful afternoons and evenings spent

with cheerful smiling young women who seemed thoroughly to enjoy themselves, and who did not long for a small smothered life in the shape of marriage with a parson."

Lady Cardigan tells her stories with point, if not with accuracy. Surely the correct version of the witticism on Lord Howe and Queen Adelaide is not "Lord! How(e) can it be?" but "Lord, How(e) wonderful are thy works!"

The Isle of Man. By Agnes Herbert. With a Foreword by A. W. Moore. Illustrated by D. Maxwell. (John Lane.)—Except the towns of Douglas and Ramsay during the tourist season, the Isle of Man is one of the most delightful corners of Great Britain, and this pleasantly written account of the island and its history will open the eyes of many to its charm, for it is but little known to the majority of English people beyond the bounds of Lancashire and Cheshire.

Miss Herbert writes with the intimate knowledge of one who has lived in the island from childhood, yet with the eye of a traveller who is accustomed to observe and record. She writes, too, with considerable charm of style, unfortunately marred by occasional lapses into triviality, and sometimes into unpardonable slang. A number of misprints and other signs of carelessness should be corrected in any subsequent edition.

Miss Herbert does not lay claim to any special archaeological knowledge, and writes only for the general reader, but she ought to know that heraldry does not go back into the remote past claimed for it by mediæval writers. To suggest that armorial bearings may have existed during the Celtic period of Manx history is like introducing a motor-car at the coronation of George III. In common with many writers, Miss Herbert does not seem to have grasped the difference between the regular and secular clergy, a somewhat serious limitation in one who writes on ecclesiastical history, or she would not speak of the numerous "treen chapels or keeils.... where monks and the religious-minded lived."

The illustrations are disappointing. Perhaps the feature that most impresses the visitor to the Isle of Man is the extraordinary brilliancy of the colouring and the clearness of the atmosphere; but Mr. Maxwell does not convey this in any one of the thirty-two colour plates. Many of his pictures are, indeed, pleasing, but they are nearly all pervaded by the grey of early morning or the paling flush of sunset, except where he shows some of the sterner aspects of storm and darkness.

A Lute of Jade, rendered with an Introduction by L. Cranmer-Byng (John Murray), forms a fresh volume in the useful series edited by Mr. Cranmer-Byng and Dr. Kapadia, though, as it consists of Chinese poetry, it lacks the interest that some of the previous volumes have possessed. The Chinese are not an imaginative race, and though a large part of their literature consists of poetry, it is not especially inspiring in its nature. Some of the first literary efforts of the Chinese were in the direction of poetry. Confucius set the example by compiling the 'Shih King,' or 'Book of Odes,' consisting of the current songs of the people. Subsequently for a time the disturbed state of the country put an end to the production of poetry and prose alike, and it was not until the rise of the Han dynasty (206 B.C.—25 A.D.) that there was in any sense a revival of literature. The rule of the T'ang dynasty, however (618 A.D.—905 A.D.), was the period when the poetic art reached

its highest development in China. This was emphatically the golden age of poetry, and to the writings of Li Po, Tu Fu, and others is universally accorded the palm of excellence. Since those days the quantity of rhyming literature begotten by the spirit which inspires the competitive examinations throughout the empire has lowered the standard of Chinese poetry. The system by which almost every one is compelled to write a certain quantity of verse must be detrimental to art.

Chinese poetry consists for the most part of odes from four to twelve lines in length. There is no such thing as an epic in all the libraries of China; and the subjects chosen are as a rule melancholy, such as absence from home, and the sound of raindrops from the eaves on autumn evenings.

In the work before us specimens of each kind of verse are given. It is difficult to see in the absence of the original text how close the renderings are. The editors tell us that they have made full use of the works of Prof. Giles and the Marquis d'Hervey-Saint-Denis. We are not disposed to quarrel with them on this point, for the difficulties which beset their path were considerable. For example, the celebrated poet Tu Fu could not better describe the tendency of his own poetry than as being "a certain cure for malarial fevers"; and another well-known poet "spent his time in angling, but used no bait, his object not being to catch fish!"

Notable Welshmen (1700–1900). By the Rev. T. Mardy Rees. (Carnarvon, Herald Office.)—This book, which contains short biographies of

"peers of the realm, judges, members of Parliament, barristers, jurists, bishops, deans, canons, preachers of all denominations, musicians, singers, merchants, generals, admirals, antiquaries, geologists, missionaries, novelists, physicians, principals, headmasters, professors, painters, sculptors, reformers, pioneers, heroes, genealogists, archaeologists, scholars, editors, publishers, theologians, orators, benefactors, inventors, educationists, &c.,"

in chronological order, with authorities and a complete Index, will be very valuable for reference. The editor has cast his net wide, and included many whose connexion with Wales is very slight, among them being Samuel Rogers and the first Earl of Lytton. The word "notable," too, is interpreted with excessive generosity. One name, for example, is included on the sole ground of attainment to the respectable, but hardly brilliant position of Mayor of Cardiff. The dry biographic details are relieved by the childlike naïveté of the editor's style and his strange collocations. Lady Charlotte Guest, the translator of the 'Mabinogion,' he pronounces to have been "a most noble woman. She was a great collector of playing cards, china and fans." About a missionary who went to the West Indies as late as 1826 he writes: "At present it is difficult to estimate aright the daring and faith of Pugh in going out to the Indies, because the people in those days were very wicked." As may be inferred from this illuminating comment, the judgments pronounced by the editor are not exactly satisfactory. He fails, for instance, to realize the importance of Robert Owen, the Socialist, about whom he says: "Many public men were sought by him to take up his teaching, but he failed woefully." The omissions are not very numerous, but among them are David Morgan, the Welsh Jacobite, and H. M. Stanley, who put an end in his will to all doubts about his Welsh origin. The misprints are often annoying.

Jeanne d'Arc, Heroine and Healer. By Charles Rössler. (Paris, Picard & Fils; London, Williams & Norgate.)—It is unfortunate that M. Rössler has written his little book in English. Errors in idiom and spelling occur constantly, and the "documentary evidences" are all familiar to students of the career of Jeanne d'Arc. There is a good reproduction of the fancy sketch of the Maid (in a kind of tunic, bare-headed, with hair in the style of 'Alice in Wonderland') scrawled on the margin of his register by Fauquembergue, Greffier of the Parlement of Paris, on May 10th, 1429. The Maid has her banner, with I.H.S., and holds an enormous sword. M. Rössler appears to have first discovered—at least we hear of it from him for the first time—a slab in the crypt of St. Denis. The effigy is that of a short, thick person, in a closed helmet and very elaborate armour, with the inscription "ce que estoit le harnois de Jehanne, par elle baillé en hommage à Monseigneur Saint Denis." The figure holds two enormous battle-axes, whereas Guy de Laval mentions only a light steel "sperth" that hung from her saddle. On the "left legging" is the "chiffer" N.I. M. Rössler says that he has written about this slab in *Notes and Queries*; but he gives no reference. "Now the effigy is refreshed, painted and gilded, and placed against the wall, under the bust of Jeanne de Bourbon, Queen of France." The genuineness of the inscription about Jeanne, and its probable date, must be left to French archaeologists who have inspected the slab. A sword (which was dedicated) is not represented. M. Rössler (p. 65) says that Jeanne broke the sword of Fierbois while "beating away out of the camp a female interloper." This is the common legend, but Jeanne told her judges that she had the sword till the battle of Lagny (April—May, 1430), when she began to carry a sword taken from a Burgundian ('Procès,' vol. i. pp. 77-8). As she had just learnt from her Voices, at Melun, that she would be captured before June 24th, she probably preferred not to risk the sword of Fierbois, or her standard, which clearly was not taken at Compiègne. The common error that Jeanne said she had disobeyed her parents about a marriage proposed for her is repeated. No references to volume and page of authorities are given, and the only addition to our information is the account of the enigmatic slab with its inscription.

In *Tremendous Trifles* (Methuen) Mr. G. K. Chesterton reprints some of his sketches from *The Daily News*. They are entertaining in the same way as his previous volume 'All Things Considered,' showing the same gift for paradox, wide speculation, and ingenious raising of the trivial to significance. To the author, indeed, nothing is trivial, and he would have others look for wonders and deductions:—

"Let us be ocular athletes. Let us learn to write essays on a stray cat or a coloured cloud. I have attempted some such thing in what follows; but any one else may do it better, if any one else will only try."

Other people already are doing these things; but Mr. Chesterton is *sui generis*. We seem, however, to note here an increasingly frank and entertaining vision of himself by the author, which befits a public character.

We have received the first volume of the new series of *The Bookseller*. Founded by Joseph Whitaker before his famous 'Almanack,' it flourished for fifty years as a monthly until January last, when it was decided to publish it weekly. We wish the brothers Whitaker every success for this new arrangement.

THE ROMAN CHURCH AND CRUELTY TO ANIMALS.

In his interesting and humane protest in *The Athenæum* of September 18th, M. de Wyzewa does not refute what I had affirmed. The answer often before made to the accusation—that the Roman clergy do not teach humanity to lower animals as a duty—is that several great Catholic saints (notably St. Francis) were humane to them, and that his life is often quoted (along with other legends) as an example for Catholic children. But this does not touch the theory of the matter, and does not affect the everyday teaching of children in the Catholic schools known to me. Efforts to secure the proper treatment of domestic animals are in European countries virtually confined to Protestants, and were even jeered at some years ago in Rome by the *Osservatore Romano* as Protestant. The book reviewed brought out the contrast between Oriental creeds and this creed of Christendom very clearly. M. de Wyzewa attributes the confessed cruelty of Southern nations to heredity of ancient barbarism. Why has the Church of Rome, which has long had complete power over the education of these countries, utterly failed to produce any reform in this savagery?

Regarding the comparative humanity in this respect of Catholic and Protestant countries, my experience (and I, too, am versed in the ways of Europe) differs from M. de Wyzewa's. The case of cruelty the latter cites from Protestant Holland is very abominable, but does not establish a general law. In North Holland (for example) I was greatly struck with the friendly way in which cows, sheep, and horses came up to "talk to" the farmer and his sons as soon as they entered a large pasture. And if M. de Wyzewa can find other cases of licensed cruelty among Protestant communities I hope he will employ his delightful pen, which so often refreshes us in the *Revue des deux Mondes*, to expose them, and compel civilized lawgivers and teachers to have them suppressed. YOUR REVIEWER.

SHAKESPEARE: THE SECOND FOLIO.

THE vindication of Shakespeare's text as printed in the Folios is part of the reaction against wild conjecture proceeding in other quarters, e.g., classical scholars now try to explain what the Medicean MS. of Æschylus gives them before they accept or add to the conjectures once so fashionable; Milton's own words and spelling have been carefully examined; and a host of students is ready to put a finger on textual slips in English editions reprinted from earlier and more careless days.

This zeal for the document is essential in these days of cheap and hasty printing, and the exact reproductions of famous books of earlier days (inaccessible to all but the wealthy in the few examples extant) put within the reach of a larger public what is virtually the prized original. Even these facsimiles are expensive, involving much care and work in their making, and rise in price, so that those are fortunate who possess a copy of Messrs. Methuen's reproduction of 'Mr. William Shakespeare's Comedies, Histories and Tragedies, 1632.' The same firm have already reproduced the Folios of 1664 and 1685, and we are pleased to see that they announce an Introduction to their Shakespeare Folios by Mr. Alfred W. Pollard, a bibliographer of acknowledged reputation.

The unknown corrector of the Second Folio who introduced the changes from the

First is not generally supposed to have improved matters, but he contributed work of solid value for Shakespeare's text. We call him a corrector, but it must be remembered that he had an advantage over the most brilliant of later critics because he was in a position to ascertain from the lips of actual actors in the plays what the true readings were. Milton's tribute to Shakespeare lends a distinction to the book; and Frynne complained a year after its appearance that Shakespeare had been printed on the best crown paper, far better than most Bibles. Theobald, the most talented of all emenders of the poet, regarded the Second Folio as on the whole "the best impression of Shakespeare"; but at that time he had not seen the First. The book has an unenviable notoriety as being the edition to which Collier added his forgeries.

Six stationers in 1632, instead of the four of 1623, shared the honour of mention on the various title-pages, and this fact has been taken as indicating that it was thought desirable to distribute the risk more widely. It may, however, be equally argued that the increase of names means an increased zeal on the part of the trade to enter into a profitable venture. Robert Allot's name appears on most copies, and is that printed in the facsimile before us.

Passages where the Second Folio is clearly inferior to the First are numerous. Two occur in Cassius's account of his swim against Cæsar ('Julius Cæsar,' Act I. sc. ii.):—

For once, upon a raw and gusty day,
The troubled Tiber chafing with her shores,
Cæsar said to me: "Upon the word,
Accounted as I was, I plunged in."

Here "chasing" and "Accounted" (F. 2) are obviously inferior variants. On the other hand, the Second Folio may be right in making Cassius say earlier in the same scene

You bear too stubborn and too strange a hand
Over your friends (friend, F. 1) that loves you.

Brutus in his reply refers to "my good friends," including Cassius. The existence of the third person plural in *s* is now recognized as justified by the usage of the time. The emender of the Second Folio is not, however, consistent. In 'The Merchant of Venice' (I. iii.), one of the plays for which we have Quartos as well as the First Folio, he goes against their authority by reading

O Father Abram, what these Christians are
Whose own hard dealing teaches them suspect
The thoughts of others,

saving the grammar by making "dealings" into "dealing"; and he makes a similar change in 'Othello,' V. ii. 347-9.

There are several instances, however, in which the Second Folio enables us to complete a line short of a word, by supplying either it or something like it. We know that the Elizabethan compositor had to work rapidly, and are justified sometimes (by the example of corruptions and corrections presented in the text of other plays) in making similar corrections out of helpful errors. Again, the Second Folio readings, though obviously wrong, may throw light on other passages in Shakespeare. Followed by the Third and Fourth Folios, it reads "the most inhabited sin in the canon" in 'All's Well,' I. i. 150, which throws light on "If trembling I inhabit," &c., in 'Macbeth,' III. iv. 130.

Obvious corrections are exemplified by the line

Like the base Judean threw a pearl away,

which is so read by the First Folio in 'Othello,' V. ii. 346. The text before us supplies the familiar "Indian."

Students owe a debt of gratitude to Messrs. Methuen for thus putting within their reach first-hand materials for the settle-

ment of the most important text in English letters. They are the first to reproduce, by photography from perfect copies, the Second, Third, and Fourth Folios. To judge the evidence fairly needs more knowledge and research than are shown by some of the critics of to-day. Yet there has not been for many years so good a chance as now of studying the actual sources.

BRITISH BULLDOGS AT ROME.

Salò, September 17, 1909.

In expressing a doubt as to the accuracy of my statement that British bulldogs were imported to fight at Rome under the Empire, your reviewer would doubtless suggest that mastiff would be a more correct name for the species of dog which was, without any question, exported largely from Britain for the purpose I allude to. But that high authority on the subject, Col. Smith, is of opinion that the dogs were simply rather large bulldogs, and that the mastiff was introduced into Britain from Central Asia at a later date.

I may add that if "the inebriation of solitude" is Babu English, what is the "inebriation of prosperity"—a phrase used by Macaulay?

EVELYN MARTINENGO CESARESCO.

* * The last remark shows that the epithet used was exactly appropriate. Macaulay's phrase is English; the other an interesting misapplication of it. Solitude is not inebriating, but success and prosperity are.

THE INTERNATIONAL CONFERENCE OF THE PRESS.

THAT the delegates to the International Conference held sittings for three days in Lincoln's Inn Hall, to discuss the revision of their statutes, has already been reported. As regards their official business, "the rest is silence."

But as I have often pointed out, the importance of work done at any Congress is small compared with the value of the meeting itself; the essential things on these occasions are the ideas kindled, the prejudices abandoned, in the association of men and women of different nationalities with the same object in view. It is not in the business sittings that the dominant note of feeling makes itself known, nor is it by the reports of the *ordre du jour* that one judges of success or failure; these things reveal themselves in the intimacies, and comprehensions, and the tone of the Conference at large. The London meeting has been called the Dignified Conference, and the proceedings went without a hitch.

The British International Association, only a few hundreds strong, has, through its tenacity of purpose in past years, achieved its present satisfactory position and the promise of future extension, to which the King's and his Ministers' sympathy has, in a special degree, given distinction and encouragement. I think I am right in saying that on no other occasion have Continental pressmen in England been so honoured. The King's two messages of greeting to the assembled delegates; the invitation to Windsor Castle; the luncheon held at Hampton Court by Mr. Harcourt on behalf of the Government; Sir Edward Grey's presence at the Association banquet, in charge of the toast of the evening, "The International Associations of the Press"; and the speeches of the Postmaster-General, Lord Wolverhampton, and Mr. Herbert Samuel—these things constitute a recognition of our aims and principles which

numerical strength alone would never have gained for us.

A few quotations from the addresses referred to may be worth recording.

From Sir Edward Grey's speech I take the following:—

"It is an old adage that it takes two to make a quarrel; it also takes two to keep the peace. This is exactly where the International Conference comes in helpfully: it ensures reciprocity between the Press of different countries."

Lord Wolverhampton, giving the toast "The Press of the World," offered on behalf of the Government

"warmest welcome and congratulations, and the expression of his conviction that such meetings tended, above all things, to promote a more friendly feeling between those who were unfriendly through ignorance of each other, and to spread a desire through all nations to believe mutually the best rather than the worst."

The Postmaster-General's view was that,

"besides increasing friendly relations, the bringing together of so many International Press representatives must conduce greatly to the welfare of the Press itself, and raise its status, and improve its position."

Finally, Sir Edward Russell opened his admirable address on 'The Value of Association' with these words:—

"We seek to combine the best qualities and powers of our profession for the maintenance of pacific and ardently friendly international relations."

Unfortunately, the Windsor visit was marred by the rain; and if one may venture to criticize royal arrangements, I would suggest that a few guides speaking French or German would have added to our guests' interest in the Chapel and the Castle. The municipal receptions at Brighton, Bournemouth, and Stratford have been all in their way perfect; the towns selected to show the varied charms of English country scenery have proved themselves rich and kind, as well as beautiful. Even now the entertainment of the delegates is being prolonged in Warwickshire, and the Conference, loth to dissolve, is slowly breaking into parties of country explorers.

One word about the efforts of the Ladies' Committee to amuse the foreign and provincial ladies during the occupation of their husbands at Lincoln's Inn Hall. The big shops of the West End came gallantly to the front with invitations to luncheon and a wonderful display of the modern method of shopping in all branches in one establishment, less practised on the Continent than it is with us. This detail of hospitality gave a great deal of pleasure, and, as a delegate remarked, will cost the husbands dear.

G. B. STUART.

THE LIBRARY ASSOCIATION AT SHEFFIELD.

II.

THE proceedings were resumed on Wednesday morning, September 22nd, when Mr. H. Guppy (John Rylands Library, Manchester) read a paper on 'Co-operation, a Necessary Factor in Library Progress,' in which he urged the value of co-operation among libraries which had hitherto been content to work independently. He drew attention to what had been achieved at Manchester, where a combined catalogue of works on architecture and the allied arts in the principal libraries of Manchester and Salford had been compiled. Sir W. H. Bailey (Salford) remarked that to bury a good book was to bury a human mind, and he who brought lost treasures to the public notice by means of good catalogues was a real patriot. Mr. L. Stanley Jast (Hon.

Secretary, Croydon Public Library) agreed that voluntary co-operation was good, but compulsory co-operation was bad. As regards municipal libraries, it was impossible to expect them to undertake work outside their immediate needs.

Mr. H. R. Tedder (Secretary and Librarian of the Athenæum Club) followed with a description of 'The New Subject-Index of the London Library,' to be published in November. That institution now housed in its own freehold in St. James's Square a magnificent collection of nearly a quarter of a million volumes in all languages and all classes of literature, being especially rich in belles-lettres, history, biography, English topography, voyages and travels, theology, philosophy, sociology, and economics. An excellent alphabetical Catalogue was printed in 1903, and was annually brought up to date. To this Catalogue the Subject-Index was a necessary adjunct. The compilation had been due to a special staff working under the direction of Mr. Hagberg Wright, the librarian, and Mr. Purnell, the assistant librarian. After much thought the alphabetical arrangement under subjects had been chosen as best suited to those for whom the Index was intended. In order to confine it within one volume of not too unwieldy a size, the titles had been reduced to the most concise dimensions consistent with intelligibility; and by means of abbreviations, small but clear type, and other economical devices it would be a marvel of condensation—a volume of about 1,300 pages. It had taken four and a half years to compile and print the work. The index system had been followed, and titles had been repeated under many headings. The plan had been invariably to place books on general subjects under general headings, and books on special subjects under those special headings. For instance, a book on the cat is under 'Cat,' and not under 'Feline,' 'Mammals,' or 'Zoology.' There were copious references under synonymous or kindred headings. Under the various countries were grouped all general historical treatises and books relating to more than one reign, while books dealing with a particular reign would be found under the name of the monarch. Books relating to special events and periods were placed under those particular headings, with references under the country or reign. Under emperors, kings, and other monarchs was arranged the literature of the political and social history of their countries for the period of their reigns. There was no separate heading 'Biography,' but lives of persons were mentioned under the subject or subjects to which they properly related; for instance, actors were under 'Acting,' the names only being mentioned, with the dates of birth and death. Public men were referred to under the name of the monarch or ruler under whom they flourished. Simple English descriptive headings had been used. Some idea of the extent of the work might be gained from the fact that the headings numbered 8,500 (no fewer than 660 in letter A alone). The Index would be a valuable working-tool to all scholars and librarians.

In the discussion which followed the paper Mr. Barrett (Glasgow) and others referred to what, in their opinion, would add to the value of the Index, viz., a systematized arrangement of the subject-headings as an appendix. Mr. John Ballinger (Aberystwyth) called attention to the use of the monotype in the compilation of catalogues. The next paper was by Mr. Guthrie Vine (John Rylands Library, Manchester), who contended that the classified catalogue and open access to the shelves were not adequate substitutes for a good alphabetical subject catalogue. Mr. E. A. Baker submitted a

report on the work of the Education Committee during the year.

In the afternoon a visit was paid to the University Library, on which the librarian, Mr. T. Loveday, read a paper. A visit was also paid to the Ruskin Museum, where the illuminated MSS. presented by Ruskin were described by the curator, Mr. Gill Parker. The annual dinner took place in the evening.

On the Thursday morning the first subject was 'Publishers' Bindings,' illustrated by an interesting series of lantern-slides and exhibits by Mr. G. A. Stephens (chief assistant, St. Pancras). The binding of a book by machinery was fully explained, defects were pointed out, and a collection of 150 decorative end-papers and 100 book-cover designs by English and American artists was shown. 'Modern Book Papers and their Bindings' were treated by Mr. Cedric Chivers (Bath) in a racy and practical lecture illustrated by diagrams, statistics, and enlarged photo-micrographic illustrations. The average quality of papers used in fiction within the last twenty years had greatly deteriorated, and the traditional methods of book-binding were unsuitable for the weaker and more brittle kinds. A report from the Book-Production Committee was presented by Mr. A. J. Philip. The Committee had received many practical suggestions from expert members, and it was proposed to submit the report in the form of a perfect volume, with paper, print, and binding in the style approved by the Committee. A long discussion followed, in which a speaker pointed out that, if librarians wanted books on better paper and better bound, they must be prepared to pay higher prices.

In the afternoon the business meeting was held, at which the Report of the Council and the balance-sheet and accounts of the Hon. Treasurer (Mr. H. R. Tedder) were adopted. The recommendation of the Council for the reclassification of the Association into fellows, honorary fellows, members, associates, and student-members was adopted; but the proposals as to branch associations were postponed. The proceedings terminated with the usual votes of thanks.

In the evening the members were entertained at a reception by the Master and Mistress Cutler (Mr. and Mrs. Douglas Vickers) at the Cutlers' Hall.

On the Friday the members made an agreeable trip to Wentworth Woodhouse, the seat of Earl Fitzwilliam, and afterwards to Rotherham on the invitation of the Mayor.

During the week there was an exhibition illustrating book-production, and one arranged by Mr. H. V. Hopwood of a selection of the best books published from June, 1908, to June, 1909, as well as of the best books on useful arts issued during the last five years. Thanks are due to the publishers for lending the books exhibited.

The meeting was very successful. The local arrangements were in charge of a representative committee and their capable secretaries Mr. S. Smith, Mr. Howarth, and Mr. Gill Parker.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- Brierley (J.), *Aspects of the Spiritual*, 3/6 net.
 Carter (F. E.), *Preaching*, 2/6 net.
 One of the Handbooks for the Clergy.
 Clark (Henry W.), *Laws of the Inner Kingdom*, 3/6 net.
Confessions of Saint Augustine, 7/6 net.
 Pusey's translation of 1833, edited by Temple Scott, and illustrated by Maxwell Armfield, with an introduction by Alice Meynell. The illustrations are fanciful, and do not strike us as particularly suitable for the text.

Everett (C. Carroll), *Theism and the Christian Faith*, 2 dollars 50 net.
 Lectures delivered in the Harvard Divinity School, edited by Edward Hale.

Gee (Henry), *The Reformation Period*, 2/6 net.
 Deals with the transition of the Church of England from its condition at the end of the fifteenth century to the form which it assumed in the Elizabethan "settlement of religion."

Gunn (J.), *Our Sunday Schools*, 2/6 net.
 Studies for teachers in principles and practice.

Holden (J. Stuart), *The Pre-eminent Lord, and other Sermons*, 3/6 net.

Jennings (Arthur C.), *The Medieval Church and the Papacy*, 2/6 net.
 One of a series of Handbooks of English Church History.

Ottley (R. L.), *Christian Ideas and Ideals*, 7/6 net.
 An outline of Christian ethical theory, being the substance of lectures addressed to candidates for the ministry, together with three supplementary chapters on points of social morality.

Plummer (Alfred), *An Exegetical Commentary on the Gospel according to St. Matthew*, 12/6 net.
 Rayner (Edward C.), *The Story of the Christian Community, 1685-1909*, 2/6 net.

A record of Christian labour in London workhouses and lodging-houses.

Swete (H. Barclay), *The Holy Spirit in the New Testament*, 5/6 net.

A study of primitive Christian teaching, estimating the place which the Holy Spirit filled in the life and thought of the Apostolic age.

Targum to the Song of Songs, 1/6 net.
 Translated from the Aramaic by Hermann Gollancz.

Veitch (Robert), *The Christian of To-day*, 3/6 net.
 A brief description of his thought and life.

Warschauer (J.), *Problems of Immanence: Studies Critical and Constructive*, 2/6 net.

Weiss (F. E.), *The Bearings of the Darwinian Theory of Evolution on Moral and Religious Progress*, 1/6 net.

Young (Dinsdale T.), *The Gospel of the Left Hand: a Book of Evangelical Cheer*, 3/6 net.

Law.

Baty (T.), *International Law*, 10/6 net.

An attempt to throw some light upon the changes in International Law introduced at the Hague Conference of 1907. Arbitration, Federation, and Penetration are all analyzed as parts of one connected whole, the keynote of the book being that political unity must be organic, and not mechanical.

Legislation of the Empire: being a Survey of the Legislative Enactments of the British Dominions from 1898 to 1907. Edited, under the Direction of the Society of Comparative Legislation, by C. E. A. Bedwell. With a Preface by the Earl of Rosebery, and an Introduction by Sir John Macdonell. 4 Volumes.

Oppenheim (L.), *International Incidents for Discussion in Conversation Classes*, 3/6 net.

A collection for students of International Law.

Fine Art and Archaeology.

China, described by Sir Henry Arthur Blake, painted by Mortimer Menpes, 5/6 net.

With 16 full-page illustrations in colour, and 64 facsimile reproductions in black-and-white.

Fowler (Harold North), Wheeler (James Rignall), and Stevens (Gorham Phillips), *A Handbook of Greek Archaeology*.

Hutton (Edward), *William Hogarth*, 5/6 net.

Contains 2 cuts in colours, 42 drawings, 19 tinted illustrations, and 1 engraving.

Kashmir, 20/6 net.

A description of the people, scenery, and sport, by Sir Francis Younghusband, with 70 full-page illustrations in colour from paintings by Major Molyneux, who has three times won the Viceroy's medal for the best picture painted in India.

Konody (P. G.), Brockwell (M. W.), and Lippmann (F. W.), *National Gallery, Vol. II.*, 10/6 net.—National Gallery, Part XVII., 1/6 net.

Lowes (E. L.), *Chateaux on Old Silver*, 5/6 net.

A practical guide for the collector, with a coloured frontispiece, 64 full-page illustrations, and numerous line-drawings in the text.

Masterpieces in Colour: Constable, by C. Lewis Hind; *Memling*, by W. H. J. and J. C. Weale, 1/6 net each.

Each volume contains 8 pictures reproduced in colour, with an account of the artist.

Rodocanachi (E.), *Le Château Saint-Ange*.

For many years a fortress, the owners of which, by reason of its impregnable position, dominated Rome. This castle became a State prison, from which none but Benvenuto Cellini was ever known to escape.

Sinclair (Macdonald), *Memorials of St. Paul's Cathedral*, 16/6 net.

A history from the ancient days of London and the building of the first St. Paul's to the present time, with illustrations by Louis Weirter.

Wells (Percy A.) and Hooper (John), *Modern Cabinet Work, Furniture and Fittings*, 12/6 net.

An account of the theory and practice in the production of all kinds of cabinet work and furniture, with chapters on the growth and progress of design and construction, illustrated by over 1,000 practical workshop drawings, photographs, and original designs.

Poetry and Drama.

Arnold (Sir Edwin), *The Light of the World*, 2/6 net.

Pocket edition, with frontispiece.

Block (Louis James), *The World's Triumph*.

A play in 5 acts, with Prologue and Epilogue.

Chaucer (G.), *The Prologue to the Canterbury Tales*, 2/6 net.

With designs by Ambrose Dudley.

English (Sydney M.), *Across the Sea, and other Lyrics*, 3/6 net.

From 'Love and the Lute.'

Farnham (Marianne), *Songs of Joy and Faith*, 2/6 net.

Freyer (Dermot), *Sunlit Leaves*, 1/6 net.

A second book of verse, including some translations.

Gilbert (W. S.), *Savoy Operas*, 15/6 net.

Contains the text of 'The Pirates of Penzance,' 'Patience,' 'Princess Ida,' and 'The Yeomen of the Guard,' with 82 illustrations in colour by Mr. W. Russell Flint.

Granville (Charles), *Monnica's Love, and other Poems*, 2/6 net.

Levo (J.), *The Exile, and other Poems*, 2/6 net.

Lyle (S.), *A Dinka Story, and other Sudan Poems*, 2/6 net.

Masefield (John), *The Tragedy of Nan, and other Plays*, 3/6 net.

'The Tragedy of Nan' was produced by the Pioneers in May, 1908, under the direction of Mr. Granville Barker.

Pageant of English Poetry, 2/6 net.

Contains 1,150 poems and extracts from 300 authors.

Poetry of Nature, selected by Henry van Dyke, with many Photographs from Nature, 6/6 net.

Raymond (George Lansing), *Dante, and Collected Verse*, 5/6 net.

'Dante' is a drama.

Robertson (John M.), *Montaigne and Shakespeare*, 7/6 net.

With other essays on cognate questions. Revised and enlarged edition.

Rubaiyat of Omar Khayyám, 7/6 net.

A reprint of the earliest form of FitzGerald's poem, edited, with introduction and notes, by Dr. Reynold A. Nicholson, and containing 16 full-page illustrations in colour from drawings by Gilbert James.

Wilde (Oscar), *Lady Windermere's Fan; A Woman of No Importance*, 6/6 net each.

Parts of the new issue.

Wood (Alice I. Perry), *The Stage History of Shakespeare's King Richard the Third*.

Woodland Tale: a Phantasy, by E. D., 2/6 net.

Bibliography.

Book-Prices Current, Vol. XXIII., 2/6 net.

Index to Reports of Canadian Archives from 1872 to 1908.

Published by authority of the Minister of Agriculture under the direction of the Archivist.

Political Economy.

Headley (F. W.), *Darwinism and Modern Socialism*, 5/6 net.

The author believes that the remedy for the evils brought about by the oppressive nature of some of the developments of modern capitalism is not Socialism, but greater Individualism.

History and Biography.

Calendar of Letter-Books preserved among the Archives of the Corporation of the City of London: Letter-Book I, c. 1400-1422, edited by Reginald R. Sharpe.

Crane (Denis), *The Life-Story of Sir Robert W. Perks*, 2/6 net.

Creighton (Louise), *Some Famous Women*, 1/6 net.

Short sketches of the life and work of twelve women amongst whom are Jeanne d'Arc, Elizabeth Fry, Mary Somerville, and Queen Victoria.

Duclaux (Madame Mary), *The French Procession: a Pageant of Great Writers from Racine to Anatole France*, with many of the more modern of whom the author has had personal acquaintance, 12/6 net.

Illustrated.

Dyson (G. C.), *Madame de Maintenon: her Life and Times, 1635-1719*, 12/6 net.

Madame de Maintenon was a copious correspondent, and 4,000 of her letters have been preserved. The volume has a photogravure portrait and 16 other illustrations.

Epistole Obscurorum Virorum, 25/6 net.

A limited edition of the Latin text, with an English rendering, notes, and an historical introduction by Francis Griffin Stokes.

Fitchett (W. H.), *How England saved Europe*, 4 vols., 3/6 each.

The story of a Great War (1793-1815), with portraits, facsimiles, and plans. A new edition.

George (Rev. H. B.), *Historical Evidence*, 3/6 net.

Summarizes the principles of selection and rejection in historical evidence, and is a book which should prove useful to some present-day biographers.

Greeks in Revolution, by Th. Komolles, Henry Houssaye, Th. Reinach, Ed. Théry, G. Deschamps, Ch. Diehl, G. Fougères, J. Paichari, A. Berli, and M. Paillaris, 5/6 net.

Studies prepared under the auspices of the French League for the Defence of the Rights of Hellenism, edited by G. F. Abbott, and translated from the French with a preface by Sir Charles W. Dilke.

Jerrold (Maud F.), *Francesco Petrarca, Poet and Humanist*, 12/6 net.

Describes the life and times of Petrarch, and deals with his Latin works as well as his Italian sonnets and poems. Has 8 illustrations in photogravure.

Jusserand (J. J.), *A Literary History of the English People: Vol. III. From the Renaissance to the Civil War*, 12/6 net.

Leith (W. Forbes), *Memoirs of Scottish Catholics during the Seventeenth and Eighteenth Centuries*, 2 vols., 24/6 net.

Leonard (Major Arthur Glyn), *Islam, her Moral and Spiritual Value*, 2/6 net.

A psychological study, with a foreword by Syed Ameer Ali.

Paston (George), *Mr. Pope, his Life and Times*, 2 vols., 24/6 net.

With 26 illustrations, including 2 photogravure frontispieces.

Schevill (Ferdinand), *Siens, 12/6 net.*

The story of a medieval commune, with illustrations and maps.

Schurz (Carl), *Reminiscences*, 3 vols., 36/6 net.

Carl Schurz took an active part in the Prussian rising of 1840, was exiled, and went to America, where he fought for the North in the Civil War, eventually returning to his own country as the American Ambassador. Illustrated with portraits and original drawings.

Simpson (Patrick Carnegie), *The Life of Principal Rainy*, 2 vols., 21/ net.

In many respects this book is an ecclesiastical history as well as a biography, and in its pages will be found much of the history of the Scottish Church during the last three-quarters of a century.

Taylor (L. A.), *Christina of Sweden*, 16/ net.

A pleasantly written study of the eccentric daughter of Gustavus Adolphus, who created somewhat of a sensation in her day by resigning the throne of Sweden, being shortly afterwards received into the Roman Catholic Church. With numerous portraits.

Wakeman (Henry Offley), *Charles James Fox*, 1/ net.

In the Statesman Series. Third Edition, with portrait and index.

Walpole (Horace), *Last Journals during the Reign of George III.*, 1771-83, 2 vols., 25/ net.

Gives Walpole's personal view of what occurred in Parliament at the time of the passing of the Royal Marriage Act and during the American War. A slightly corrected reprint from the 1858 edition of Dr. Dorn, whose notes have been retained as far as possible, edited, with an introduction, by A. Francis Steuart, and containing numerous portraits reproduced from contemporary pictures and engravings.

Geography and Travel.

Bunsen (Victoria de), *The Soul of a Turk*, 10/6 net.

Describes the incidents of five journeys in the Near and Middle East.

Hone (Percy F.), *Southern Rhodesia*, 10/6 net.

Describes its early history, the progress and possibilities of its commerce, farming, mining, and other industries, and the natural features of the country. With illustrations and maps.

Keene (A. H.), *Central and South America*, Vol. I., 15/ Second Edition, revised, with maps and illustrations. Part of Stanford's Compendium of Geography and Travel.

Lakes of Northern Italy, 3/ net.

One of Grieben's Guide-Books.

Marr (J. E.), *Westminster*, 1/6

One of the Cambridge County Geographies, with maps, diagrams, and illustrations.

Morris (Charles), *Home Life in All Lands*, 2 vols., 4/6 net each.

Books for young students describing the manners and customs of civilized and uncivilized peoples.

Omond (George W. T.), *Belgium*, 1/6 net.

One of the 'Peeps at Many Lands Series.'

Sports and Pastimes.

Foster's Complete Hoyle, 5/6 net.

Revised and enlarged edition. An encyclopedia of games, especially the indoor games played at the present day, with suggestions for good play, official laws, illustrative hands, and a brief statement of the doctrine of chances as applied to games.

Education.

University of Leeds Calendar, 1909-10.

Philology.

New English Dictionary: Prophecy—Pyxis, edited by Sir James A. Murray, 7/6

Oswald (Alfred), *Advanced Course of German Commercial Correspondence*, 3/6

Taylor (Rev. Isaac), *Words and Places*, 6/

Edited, with corrections and additions, by A. Smythe Palmer.

School-Books.

Benedix (Roderich), *Eigensinn*, 6d.

A short play.

Buchheim (E. S.), *Der ungebetene Gast*, 6d.

Another short play.

Carslaw (H. S.), *Plane Trigonometry*, 4/6

An elementary text-book for the higher classes of secondary schools and for colleges.

Caven (R. M.), *Systematic Qualitative Analysis*, 3/6 net.

For students of inorganic chemistry.

Dent's Open-Air Nature Books: The Common I Know, The Meadow I Know, The Stream I Know, The Wood I Know, 8d. each.

Edited by W. Percival Westell and Henry E. Turner, and containing many illustrations in black-and-white, half-tone, and colour.

Lindsay (J. S.), *Salient Points in Modern History*, 1485-1901, British, European, and Colonial, 3/

A class-book containing a scheme of study based on the best books, hints on the study of history and on the choice of books, select classified book-lists, topical exercises, revision hints, and synopses of modern history.

Pearce (J. W. E.), *Cæsar Imperator*, 1/4

An elementary Latin reader, with vocabulary and exercises on the text.

Robertson (J. Logie), *English Exercises*, 1/

Provides a course of training by exercises.

Sallens (Emile) and Holmes (E. R.), *First Principles of French Pronunciation*, 2/6 net.

Sallisbury (Rollin D.), *Physiography for Schools*, 6/ net.

Schmidt (Ernst), *Wie Man Sich Bildet*, 6d.

Another short play.

Science.

Berget (Alphonse), *The Conquest of the Air*, 12/6 net.

Deals with aeronautics in history, theory, and practice, and has explanatory diagrams and photographs.

British Standard Specification for Ammeters and Voltmeters, 2/6 net.

British Standard Specification for Keys and Keyways, 2/6 net.

British Standard Specification and Sections of Steel Fish-Plates for British Standard Bull-Head Railway Rails, &c., 10/6 net.

British Standard Specification for Wrought Iron of Smithing: Quality for Shipbuilding, Grade D, 2/6 net.

Johnson (Amy F. M.), *Textbook of Botany for Students*, 6/

With illustrations by W. L. Boys-Smith, E. M. Berridge, and others.

Johnson (G. W.), *Health, Physical and Mental; or, Hygiene of Body and Mind*, 2/ net.

With hints on the prevention and cure of disease through cultivation of natural immunity.

Macfarlane (Walter), *Laboratory Notes on Iron and Steel Analysis*, 7/6 net.

Osborne (Thomas B.), *The Vegetable Proteins*, 3/6 net.

Pocket Medical Dictionary in Eight Languages, edited by Dr. J. Meyer, 20/ net.

Report on Standard Dimensions for the Threads of Sparking Plugs for Internal-Combustion Engines, 2/6 net.

Rudaux (L.), *How to Study the Stars*, 5/ net.

Treats of astronomy for small telescopes and the naked eye, and has notes on celestial photography, with 79 illustrations. Translated by A. H. Keane.

Salomon (H.), *Atlas of Stomatological Bridge and Regulation Work: Vol. I.—Bridge Work*, 12/ net.

Sloane (T. O'Connor), *Elementary Electrical Calculations*, 9/ net.

White (Ernest G.), *Science and Singing*, 4/6 net.

A consideration of the capabilities of the vocal cords and their work in the art of tone-production.

Williamson (A. P. W.), *Textbook of Navigation and Nautical Astronomy*, 7/6 net.

Juvenile Books.

Biggood (Mary), *Powder and Jam*, 2/ net.

With 32 coloured plates by the author.

Carmichael (Philip), *The Man from the Moon*, 6/

With 8 illustrations in colour, and many in black-and-white by Frank Watkins.

Clayton (Margaret), *Camping in the Forest*, 3/6 net.

The Adventures of five children. Illustrated.

Empire Annual for Boys, 3/6

Hawthorne (Nathaniel), *Tanglewood Tales*, 6/

Illustrations by Willy Pogany.

Lang (Mrs.), *The Red Book of Heroes*, 6/

A volume of stories dealing with well-known characters in real life, among others Hannibal, Father Damien, and General Gordon. Edited by Andrew Lang, with 8 coloured plates and numerous illustrations by A. Wallis Mills.

Speed (Flora and Lancelot), *The Limbersnigs; or, The Adventures of Prince Kebole the Tall*, 3/6

Thackeray (W. M.), *The Rose and the Ring*, 3/6 net.

New edition, with illustrations by Gordon Browne.

Fiction.

Adcock (A. St. John), *Billicks*, 2/6 net.

The humorous and philosophic discourses of a London bus-driver.

Cassidy (James), *A Bridge of Fancies*, 3/6

A collection of tales and episodes.

Castle (Agnes and Egerton), *Diamond Cut Paste*, 6/

A variation of "Diamond cut diamond," in which a woman, who has chosen to remain with her daughter in England rather than accompany her husband to India, sets herself to free him from the toils of an intriguing widow.

Cotes (Mrs. Everard), *The Burnt Offering*, 6/

This romance of anarchy in Bengal tells the story of a Home Secretary's predicament in connexion with the daughter of a Labour leader, who has a political mission to the Bengalis.

Curties (Capt. Henry), *The Phases of Marcella*, 6/

An orphan girl is adopted by her great-uncle, a widowed clergyman whose hobby is fossil-hunting, and her marriage with an artist and her subsequent life are sketched in melodramatic manner.

Dawson (Mrs. Frederick), *The Upper Hand*, 6/

The story of an innocent man's release from the charge of murder and his success in love.

Doyle (Sir Conan), *Sir Nigel*, 3/6

New edition with illustrations. For notice see *Athen.*, Dec. 1, 1908, p. 687.

France (Anatole), *Penguin Island*, 6/

A translation by A. W. Evans. For notice of the original see *Athen.*, Nov. 7, 1908, p. 567.

Grey (Rowland), *Surrender*, 6/

The love-story of a middle-aged woman, turning on the conventional opinion that a man should not marry a woman older than himself.

Holcombe (Arnold), *The Odd Man*, 6/

A yokel refuses to be bought out of his small possession in a rapidly growing suburb, and is ostracized by his neighbours, who, however, repent when he comes into a fortune.

Hutten (Baroness von), *The Lordship of Love*, 6/

Two passages from Dante form the motive of the story, and the heroine passes through the first phase to a happy ending in the second.

Irons (Genevieve), *A Damsel who Dared*.

Concerned with the conversion to Roman Catholicism of an Anglican clergyman's daughter.

Jackson (Wilfrid Scarborough), *Trial by Marriage*, 6/

A disappointed philosopher, wishing his only son to start in life without prejudice or bias, educates him on scientific principles, and the result is told in this volume.

Maughan (Christopher), *Strange Fire*, 6/

The story of the love of two curates for the vicar's daughter.

Merriman (H. S.), *In Kedar's Tents*, 2/ net.

In the thin-paper edition. For notice see *Athen.*, Nov. 6, 1907, p. 629.

Moberly (L. G.), *A Woman against the World*, 6/

After suffering ten years' imprisonment for the supposed murder of her husband, a common thief, a woman has a hard struggle to earn a living, but her courage carries her through to happiness.

Pasture (Mrs. Henry de la), *Peter's Mother*, 3/6

New edition. For notice see *Athen.*, March 11, 1905, p. 303.

Penny (F. E.), *The Unlucky Mark*, 6/

This story of love and adventure, the scenes of which are laid in Southern India, is based on the belief of the natives that animals have lucky or unlucky marks, and that the luck or otherwise extends to their owners.

Power (Edith Mary), *A Knight of God*, 2/6

A romance of the days of Queen Elizabeth.

Steuart (John A.), *Faces in the Mist*, 6/

A dramatic story of present-day life, with 4 illustrations by T. H. Robinson.

Underhill (Evelyn), *The Column of Dust*, 6/

Tells how an immortal spirit, passionately curious concerning earthly existence, is enabled through an occult experiment to enter into the mind of a woman, whence he watches and tries to understand humanity.

Vivian (E. Charles), *The Woman Tempted Me*, 6/

A story of a selfish man.

Wagnalls (Mabel), *The Palace of Danger*, 6/

A story of the Pompadour, with illustrations by John Ward Dunsmore.

Ward (C. H. Dudley), *Jenny Peters*, 6/

A realistic tale of society and the slums.

Wells (H. G.), *Ann Veronica*, 6/

The story of an ultra-modern girl with advanced views and no means, who leaves her suburban home for poverty and independence in London lodgings.

General Literature.

Besant (Annie), *The Changing World, and Lectures to Theosophical Students*, 3/6 net.

Carlyle (Thomas), *Past and Present*, 1/ net.

With an introduction by G. K. Chesterton. In the World's Classics.

Charles (M.), *The Tear and the Smile*, 2/6 net.

Fragments of a diary.

Müller (F. Max), *Deutsche Liebe*, 2/ net.

Pocket Edition, translated by the author's wife, with portrait.

Oxford Moment Series: E. B. Browning, Browning, Dickens, George Eliot, Emerson, Keats, Lamb, Shakespeare, Shelley, Tennyson, Marcus Aurelius, Omar Khayyam, 1/ net each.

Well-produced little books, each containing a coloured portrait of the author, and three-colour illustrations as end-papers.

Sainte-Beuve (C. A.), *Causeries du Lundi*, Vol. III., 1/ net.

Translated, with introduction and notes, by E. J. Trechmann. In the New Universal Library.

FOREIGN.

History and Biography.

Ghuquet (A.), *Mémoires du Général Grois*, 1792-1822, Vol. II., edited with Notes, 7fr. 50.

Fleischmann (H.), *Robespierre et les Femmes*, 5fr.

Pichat (H.), *La Campagne du Maréchal de Saxe dans les Flandres*, 1745-6, 15fr.

Pamphlets.

Peisker (J.), *Neue Grundlagen der slawischen Altertums-kunde: ein Vorbericht*.

* * All Books received at the Office up to Wednesday Morning will be included in this List unless previously noted. Publishers are requested to state prices when sending Books.

Literary Gossip.

MESSRS. LONGMAN will publish this month 'Christianity at the Cross-Roads,' the last work of the late Father Tyrrell. It was substantially finished before his death, but not revised.

MR. HENRY JAMES, with Mr. Pennell as illustrator, produced 'A Little Tour in France' and 'English Hours.' Mr. Heinemann will publish next Thursday a further book by these masters of the pen and pencil. It is a sketch-book of 'Italian Hours,' especially in North Italy, containing the impressions made upon Mr. James as a young man when he travelled there for the first time. His notes have been remoulded and retouched, but this has been rather a matter of detail than change of effect. Mr. Pennell has made a special journey in the footsteps of Mr. James, and done pictures in coloured pastel chalks and black-and-white.

MR. E. T. COOK'S 'Mémorial of Edmund Garrett,' to be brought out early this month by Mr. Edward Arnold, promises to be a good book with some interesting subject-matter. Garrett played an important part in the critical times at the Cape between the Jameson Raid and the South African war, and was a brilliant journalist.

THE CAMBRIDGE UNIVERSITY PRESS has nearly ready for publication a 'History of Scottish Education' by Dr. John Kerr, for many years H.M. Senior Inspector of Schools for Scotland. Dr. Kerr tells succinctly the story (never told in its entirety before) of the origin and advance of Scottish education. Of the transition from the old schools to the new after the Education Act of 1872 Dr. Kerr can speak with unique authority; and the book concludes with a number of appendixes by experts.

AMONG Mr. Fisher Unwin's new books are 'The Far Eastern Question,' by Mr. T. F. Millard; 'New Zealand in Evolution,' by Mr. G. H. Scholefield; and 'Romantic Corsica: Wanderings in Napoleon's Isle,' by Mr. George Renwick.

IN Theology and Philosophy Mr. Unwin announces 'The Teaching of Jesus about the Future,' by Mr. H. B. Sharman; 'Studies in Logical Theory,' by Prof. John Dewey, a contribution to Pragmatism; 'The Church and the Wage-Earners,' by Mr. C. B. Thompson; and 'The Religion of H. G. Wells, and other Essays,' by the Rev. A. H. Craufurd.

MR. EDEN PHILLPOTTS's new novel 'The Haven' will be published by Mr. Murray next Wednesday. The scene is laid in the Devonshire Mr. Phillpotts knows so well.

MR. MURRAY is also publishing a book on 'Lady Hester Stanhope,' by Mrs. Roundell, who has had access to some unpublished material.

AN interesting volume of sketches of 'Irish Life and Character,' by Miss Jane Barlow, will shortly be published by Messrs. George Allen. It will have illustrations in colour by Mr. Warwick Goble.

MESSRS. HODDER & STOUGHTON's new books include 'The Thousand and One Churches,' by Sir W. M. Ramsay and Miss Gertrude L. Bell; 'Light from Anatolia,' by Dr. A. Deissmann; 'Constantinople and Turkey in 1909: a Diary of Travelling Experiences,' by Sir W. M. Ramsay; 'The New Socialism: an Impartial Inquiry,' by Miss Jane T. Stoddart; and 'George Meredith: a Primer to the Novels,' by Dr. James Moffatt.

THE fiction of the same firm includes 'The Gateway,' by Mr. Harold Begbie; 'The King's Signet,' by Morice Gerard; 'Out of the Night,' by Mrs. Baillie Reynolds; and 'A Beautiful Rebel,' by Mr. Wilfrid Campbell.

MESSRS. CASSELL have in the press a new novel by Miss Helen Wallace, entitled 'Blind Hopes.' The author has already gained some reputation as a writer of Scottish novels, and the scene of her book is again laid in Scotland.

'PRINCE MADOG, DISCOVERER OF AMERICA,' is the title of a story by Joan Dane, founded on extracts taken from the MSS. of the abbeys of Strata Florida and Con-

way. The book is printed on hand-made paper, and will be published immediately by Mr. Elliot Stock. Coloured illustrations are supplied by Mr. A. S. Boyd.

THE same publisher will issue immediately 'The First Drop and the Last,' by Phoebe Allen, a story founded on real life; 'Philip Menze: a Story of Commercial Life,' by Mr. C. T. Knight; and 'For Three Kingdoms: Recollections of Robert Warden, a Servant of King James,' by Mr. H. C. Crosfield.

MR. ANDREW MELROSE announces 'Rosemary's Letter-Book,' by Mr. W. L. Courtney, a series of essays in the form of letters to a woman friend; 'The Northward Trek; the Story of the Making of Rhodesia,' by Mr. Stanley P. Hyatt; and 'Biffel: a Trek Ox,' an animal story by the same writer, illustrated by Mr. Carton Moore Park.

MR. T. N. FOULIS announces 'The Scott Originals: an Account of Notables and Worthies, the Originals of Characters in the Waverley Novels,' by Mr. W. S. Crockett. The book will have forty-five illustrations.

'THE MARTYRDOM OF MAN,' by Winwood Reade, has run through seventeen editions since its first appearance in 1872. A new edition will shortly be published, with an introduction and memoir of the author by Mr. F. Legge. The publishers are Messrs. Kegan Paul & Co.

MESSRS. CHAPMAN & HALL announce yet another edition of 'Pickwick,' in two volumes with all the original illustrations, and about 250 additional pictures of a varied kind, illustrating the originals of characters, places, incidents, &c., from the collection of Mr. C. Van Noorden and other sources. There will also be included matter from the "Victoria Edition" with the notes by Mr. C. P. Johnson.

THE same firm promise two volumes of essays: 'Yet Again,' by Mr. Max Beer-bohm, and 'Moretum Alterum,' by Mr. J. B. Winterbotham.

THE REV. DR. COX is seeing through the press the fifth edition of his 'How to Write the History of a Parish.' It is fourteen years since the last issue was published, and the book has been rewritten and much enlarged. When it first appeared it was the only manual of its kind, and there was no other handy guide to the Public Record Office.

THE TEXT AND TRANSLATION SOCIETY will shortly issue through Messrs. Williams & Norgate under the general title of 'Remnants of the Later Syriac Versions of the Bible,' an edition by Prof. John Gwynn of the non-Peshitto Catholic Epistles, and of a number of inedited fragments of the Syro-Hexapla text of Chronicles, Ezra, and Nehemiah.

THE SOCIETY has also in the press the Rev. C. W. Mitchell's edition and translation of the 'Refutation' by St. Ephraim

of the Marcionite and Manichæan heresies, from a British Museum palimpsest. The text is one of those which Prof. W. Wright had contemplated editing.

MESSRS. GEORGE ALLEN & SONS have nearly ready three new volumes in the "Memorials of the Counties of England" Series (formerly published by Messrs. Bemrose). They deal with Sussex, Staffordshire, and Yorkshire. Records of further counties are now in active preparation.

At the autumn meeting of the English Association, to be held on Thursday evening, October 28th, Mr. Anthony Hope Hawkins will deliver a lecture on 'Dialogue.' An informal reception will be held after the lecture.

A CORRESPONDENT in a Home for Incurables, who is paralyzed and deprived of speech, has found great pleasure in reading *The Athenæum*, which he used to receive from a friend. If our subscribers could see his letter, which he wrote by lying on his back and holding a pencil between his teeth, more than one of them would, we think, be eager to spare him a copy after reading it.

FOLLOWING the admirable example set in France by the late accomplished bibliographer Mlle. M. Pellechet, a complete catalogue of the *incunabula* in German libraries is in course of compilation. The task will occupy from six to eight years. So far, 38,000 examples of early printed books have been registered as existing in 213 libraries. It is expected that the total will amount to over 100,000 examples.

MADAME HENRI DE RÉGNIER ("Gérard d'Houville") is about to give us a collection of light stories under the title 'Les Fourberies de l'Amour,' and is also engaged on a longer novel. M. Pierre Louys is issuing a volume of stories of which the title—'Le Crépuscule des Nymphes'—suggests that they may not be "suitable for family reading."

IN a very different field of work we note that Madame Marcelle Tinayre's new novel, of which the end has now appeared in *La Revue de Paris*, is, as was expected, a study of Pity akin to Love. Not only the first part, as we were told, but the whole story is of the author's country folk in the Corrèze, and local superstitions play their part.

AMONG Government publications of interest we note: Abstract of Rules respecting Examinations for Home Civil Service, Army, Navy, India Civil Service, &c. (1s.); Statistical Abstract relating to British India (1s. 3d.); Report of the Commissioners of Woods and Forests (11d.); Catalogue of MSS. and other Objects in the Museum of the Public Record Office (6d.); Report of the Commissioners of Inland Revenue (1s. 7d.); and Report of Committee on Organization of Oriental Studies in London (1s. 4d.).

SCIENCE

OUR LIBRARY TABLE.

The Story of the Comets. By G. F. Chambers. (Oxford, Clarendon Press.)—Perhaps the most useful portion of Mr. Chambers's well-known 'Handbook of Descriptive and Practical Astronomy' is that which relates to comets. The present work is founded upon that portion; but as twenty years have elapsed since its appearance, the labour of bringing its statements up to our present state of knowledge of those erratic and interesting bodies must have been great. Suffice it to say that the result has been the production of a work which for many years to come will be a storehouse of information on the subject, and one to which frequent reference must be made. General interest has been awakened by the approaching return to perihelion of the great comet which has so long and startling a history, and bears the name of the distinguished astronomer and warm friend of Newton—who did not, indeed, discover it, but was the first to investigate its motion, prove it to have been seen several times before, and predict its return.

Encke was the second person to predict the return of a particular comet, and the complete way in which he investigated the motions of the comet of shortest period led to its also being called by his name. But before that he had predicted the return of another, the period of which is nearly equal to that of Halley's; this also was duly seen some time after his death.

Of late years many comets have been found to revolve in short periods of five or six years, and these are supposed to have been introduced into the solar system by the attraction of Jupiter, as others (a smaller number) probably have by that of more distant planets. Mr. Chambers's new book appears at an opportune time, and will doubtless meet with the circulation it deserves.

Perhaps the most interesting of the non-periodic comets which have appeared in recent years is that known as Morehouse's, remarkable changes of appearance having been undergone by its tail. These are well explained in the volume before us, and the description is illustrated by engravings from photographs. The illustrations indeed, which are very numerous, are of high excellence and derived from the best sources, whilst the typography is such as might be expected from the Clarendon Press. There are but few errata; but we cannot help regretting that Mr. Chambers, before writing the paragraph on Halley's tomb, did not pay a visit to Lee Churchyard, and read what Airy stated to the Board of Visitors of the Greenwich Observatory in 1855 with regard to the restoration of the tablet in 1854.

WE recall reading with pleasure some of Canon Vaughan's papers in the magazines. Collected as the *Lighter Studies of a Country Rector* (Pitman), they form one of those agreeable books which might be noticed either under Science or Literature. The Canon is clearly an accomplished botanist, but he wears his floral learning like a flower, and all his chapters, whether dealing with flowers or birds, are well worth study. As a country parson in Hampshire, he has put his leisure to good use, and follows not unworthily in the steps of Gilbert White of Selborne, a place to which in early spring he devotes a chapter. We read not only of professed botanists like Linnæus, but also

of Crabbe and John Stuart Mill busy with plants. Mill's record of rarities now dates far enough back to have a special interest. He noted, for instance, the North American balsam at Chilworth in 1822; and he found north of Coldharbour near Dorking the *Osmunda regalis*. Canon Vaughan has also made his discoveries, though he has, like all searchers after flowers, some disappointments to chronicle. We could add to some of the places he mentions for plants, but it is not safe to tempt the cupidity of the present age, which has already torn up and destroyed a host of rare visitants in England.

'The Old Herb-Gatherers' is a striking character-sketch of a man and wife who had amassed a small fortune by the gathering of "simples." The wife died first, after accumulating trinkets and costly raiment; and the old man, growing more and more morose, secreted himself in his house, and for many months kept his bed alone:—

"There he lay, in his sealskin cap, upon the large wooden bedstead, with a horse pistol, a rusty sword, and a bottle of spirits by his side, and one or two cats to keep him company."

We hope the author will give us more of his country studies. We wish he would work out for us, for instance, the period at which the yellow Mimulus, now frequent in our rivers, got acclimatized.

Life Histories of Familiar Plants, by John J. Ward (Cassell & Co.), is written in a popular style for people who have not the time or inclination to study serious botany, but are nevertheless interested in nature-study. The author has selected a number of common plants, apparently at random, and related their life-histories, avoiding the use of technical terms, and seeking to invest familiar facts with some circumstance that will appeal to the imagination and sympathy of readers. He explains the "why and the wherefore of details in plant structure, and the relationship of these details to animal life." He is a careful observer, and his facts are generally good. But whilst it is comparatively easy to determine the peculiarities of an individual species, to describe its habitat, method of growth and propagation, it is quite the contrary to advance reasons for the presence of those peculiarities, and explain how the plant was induced to develop them. The teacher is on safe ground when he says that all plants possess a capacity for variation; that variations which have the effect of adapting a plant the better to its environment become more or less permanent; and that others are weeded out by the environment itself. We know that certain plants have flowers so modified in their structure that they can be pollinated only by means of a particular insect, but that is a different thing from stating that the structure is a definite modification for that purpose, or that the insect has become modified for the express purpose of pollinating the flower. Our author, by adopting in some cases the theories of distinguished observers in the past, and in others putting forward suggestions of his own, appears to take the latter standpoint in attempting the solution of various plant problems. His method of stating development will scarcely commend itself to the botanist. He says that

"the first Oxalis plant which in the natural variation of living things.....adopted the habit of drooping its leaves slightly when the temperature was lowered, found that it was beneficial, and it forthwith conveyed the hint to its race, and the habit being good, it became hereditary."

We can hardly accept as an explanation of the cowslip flowering later than the primrose the idea that it is because it has to develop a thicker flower stalk, or that the

spotting on the leaves of the orchis secures its immunity from grazing animals, owing to its alleged likeness to a snake in the grass.

Notwithstanding, however, risky theories of this kind, the book is interesting reading and excellently illustrated.

That Rock-Garden of Ours. By F. Edward Hulme. (Fisher Unwin.)—The development of a proper appreciation of the value of hardy flowering plants for garden decoration has been accompanied by a wonderful extension of rock-gardening. Occasionally this is attended by intelligent cultivation of Alpine plants for the sake of the plants themselves, but more often the rock-garden is a meaningless heap of stones and earth thrown together without the least regard to natural conditions, the species being carelessly chosen and ignorantly planted.

In the earlier chapters some information is given on such matters as collecting the materials for a rockery and building up these into a structure, but the author proceeds to write of commonplace plants that certainly do not need a rockery for their cultivation; indeed, most of the species are natives of these isles that require little cultivation of any kind. It is not such plants as the hop, cinquefoil, and coltsfoot that the serious gardener or Alpinist seeks for the adornment of his rockery. At the same time, the book will probably appeal to many who enjoy discursive writing on horticultural subjects. The author was a student of old writers, and made interesting extracts concerning his plants. The book contains 50 plates, some in colour, and some in half-tone, but the lack of proper arrangement partially destroys their usefulness.

Beautiful Flowers and How to Grow Them. By H. J. and W. P. Wright. 2 vols. (T. C. & E. C. Jack.)—These two volumes were originally issued in seventeen parts. They contain one hundred coloured plates reproduced from original paintings by well-known artists. The authors appear to have selected the floral subjects for illustration, and then to have written the text round these. It is a proof of their wise selection that the reader will seldom appeal to the pages for information on a favourite garden flower and find nothing to satisfy his curiosity. The information is not exhaustive; on the contrary, in some cases it is only sufficient to encourage further inquiry. But this is perhaps intentional, as the work is mainly addressed to amateur cultivators who desire to select the most beautiful flowers for their collections. It is well qualified to guide them in this matter, for the text is in large type, the reading is bright and pleasant, and some of the pictures of floral grouping are so pretty as to suggest their adoption in the garden. Others are of the impressionist type, and so indefinite in detail as to leave too much to the imagination. Such are 'Dorothy Perkins Rose on Old Trees,' 'Chinese Primulas,' and 'Zonal Pelargoniums.' In 'Lachenalias' the artist has scarcely succeeded in representing the proper complexion of this South African bulbous plant. Several of the subjects appear to have been prepared from inferior specimens, such as the sweet-peas and wallflowers. But there remain many that merit praise. Those by Miss Beatrice Parsons are especially good, being collectively far superior to the others. Most of the pictures by this artist exhibit two or more flowers in association, and in nearly every case the grouping is worth reproducing in the garden. Her 'Pillar and Garden Roses' and 'Bed of La France Roses' are delightful.

The cultivator may follow the authors' carefully written directions upon cultiva-

tion with the assurance that they are practical and trustworthy. Some of the essays, like that on roses, are written at greater length. The text is well illustrated with line blocks showing the various gardening operations, such as budding, grafting, potting, tying, &c. Each volume is provided with a good Index, which is the more necessary as the work is not arranged on any general plan. The publishers have done their part satisfactorily, the printing, paper, and general get-up being excellent.

The Evolution of the Sciences. By L. Houllevigue. (Fisher Unwin.)—We reviewed this book on its appearance in French a year ago (see *The Athenæum*, Sept. 5, 1908), when we found reason to praise it, not only for its mastery of facts and clearness of expression, but also for the excellence of its style. It only remains to consider the book as it appears in English dress. On the whole, the anonymous translator has done his work well, and we do not think that in any passage he has seriously misrepresented the meaning of the author. He does not, as it seems to us, quite appreciate the difference between the words "classic" and "classical," and he sometimes omits the article with bad results. Thus, when he translates M. Houllevigue's sentence "La science classique nous dit : tout ce qui n'a pas d'inertie n'a pas de la matière," by "Classical science tells us that everything possessed of inertia is matter, everything not possessing inertia is immaterial," he not only extends his author's proposition without warrant, but he might also lead an unwary reader to believe that it was the science of Greece or Rome that was in question. Moreover, he sometimes shows a want of practical acquaintance with his subject, as when he translates "Considérons une ampoule radio-scopique de Röntgen" by "Let us consider a Röntgen ray bulb." Although "bulb" may be a fair equivalent for *ampoule* in the majority of cases, no English physicist would think of using it, or of speaking of the apparatus in question by any other name than an X- (or Röntgen) ray tube. So, too, the translator sometimes uses "weight" as the equivalent for *pesanteur* when it is evident that M. Houllevigue is referring to gravity in the sense of the effect of gravitation. But the worst fault we have to find with him is that in his translation we entirely miss the terseness and precision which make M. Houllevigue's book such pleasant reading for any one with an eye for style. Take, for instance, the following sentence :—

"L'étude des rayons cathodiques nous met au présence d'un problème analogue. La vitesse de nos petites projectiles cathodiques est trop grande pour que la pesanteur ait sur eux une action sensible, mais nous connaissons d'autres forces capables de détendre leurs trajectoires."

In the English version this appears as

"The study of kathode rays presents an analogous problem. The velocity of our tiny kathode projectiles is too high for the action of weight to affect them, but other known forces are capable of deflecting their trajectories."

Here, while almost reproducing his author's words, the translator has contrived to use hardly a single phrase that M. Houllevigue would have employed had he written the sentence in English.

The question arises whether in these circumstances there is any occasion to translate such a book at all. German books on the technique of any science can indeed be turned into English with advantage, because it is often necessary to put them into the hands of workmen and students who cannot read them in the original, while the absence of anything like

a standard of literary form in the German language causes them often to gain rather than lose in the process. But 'L'Évolution des Sciences' is not a technical work; it is a literary essay by a man who has assimilated, as a student rather than one bent on research, the discoveries of the last decade, and has taken the trouble to describe his impressions in clear and concise language. Surely all persons capable of appreciating the talent displayed in an essay of this kind should be able to read the book in the beautiful and precise language in which it was written, while for those who cannot, treatises nearly as valuable already exist in English.

The volume is clearly printed on good paper, and has an Index which, though scanty, is perhaps sufficient. In these two particulars it has advantages not possessed by the French version. We have not looked specially for misprints, but we have noticed one or two.

ANTHROPOLOGICAL NOTES.

THE *Transactions* of the Essex Archaeological Society, just issued, contain an article by Mr. John French on the high antiquity of the lakes at Leighs Priory. He attributes their origin to the Neolithic lake-dwellers. The priory was built on the dry bed of the last of the series of thirteen lakes. Alongside the dam at the end of the first lake a Roman road crosses the valley, and it is clear that the dam is older than the road. Mr. French thinks that the evidence of the great antiquity of the remains would be augmented by judicious excavations.

The report of the museum in Colchester Castle for the year ending 31st March last, which is appended to the *Transactions*, records a great number of additions of objects found in Colchester, including many Neolithic flint implements, cinerary urns belonging to the Bronze Age, and a valuable collection of late Celtic and Romano-British antiquities. Ten plates of selected objects illustrate the report.

Mr. H. W. Seton-Karr contributes to *Man* for September drawings of four Palæolithic implements from the valley of the Penaa River, running into the Bay of Bengal to the North of Madras. They are of symmetrical form.

Dr. C. G. Seligmann has in the same issue a note on the Bandar cult of the Kandyan Sinhalese. "Bandar" is the term used to denote the "canonized" spirits of important men, who are invoked to protect from evil and send good fortune. Before interfering in human affairs the spirits must obtain the permission of one or more high gods. Their communications to the living are made through a spirit-dancer, who professes to become possessed by the Bandar, and explains how he is to be invoked, and by what offerings. The invocation to Kogama Bandar, who lived in the eighteenth century or earlier, transliterated and translated by Mr. H. Parker, is appended to the paper. Kogama refused to pay tribute to the king, and was killed with arrows, and the poem describes this martyrdom and his present felicity.

Prof. Flinders Petrie contributes an illustration of string nets attached to jars found outside the coffin in an untouched burial of the Seventeenth Dynasty at Thebes in Egypt. He describes it as perhaps the most varied find of the sort ever brought from Egypt, and states that it will be preserved as an entire group in the Royal Scottish Museum, Edinburgh. He considers that the past winter's work of the British School in Egypt has widened our

anthropological knowledge in various ways. In a cemetery of the Eleventh Dynasty many dozens of "dated skulls" were obtained and measured.

Mr. Andrew Lang says that the problem of exogamy is always with us, and proves it by a criticism of the contributions of Mr. Crawley and Mr. Thomas to the Tylor volume of essays. "Really we do not know the manners of truly primitive men." The authorities differ in their statements, and we have not yet solved the puzzle how and why the system arose.

MEETINGS NEXT WEEK.

Mos. Royal Academy, 4.—'Paper, Canvas, Panel, and other Grounds,' Prof. A. H. Church.
— Society of Engineers, 7.30.—'The Status of the Engineering Profession,' Mr. G. Allan Thomas.
Wed. Entomological, 8.—'New British Myrmecidae,' Mr. F. Enock.
Thurs. Royal Academy, 4.—'Composition and Classification of Pigments,' Prof. A. H. Church.

Science Gossip.

THE death of Mr. Bryan Cookson, at the early age of thirty-six, removes from the ranks of astronomy one whose future career was likely to be of great importance to the science. For two years he worked at the Cape Observatory under Sir David Gill, chiefly on observations for determining the masses of Jupiter and the orbits of his satellites. On returning to England he erected a zenith telescope at Cambridge for the purpose of measuring the variation of the latitude and the constant of aberration. About a year ago he joined the staff of the observatory there under Sir Robert Ball.

THE great magnetic disturbance last Saturday, which disorganized the telegraphic system, may have had some connexion with a large sunspot observed during the week. It was a very remarkable spot at a time within little more than two years of a period of approaching minimum.

THE moon will be new at 8h. 13m. (Greenwich time) in the morning of the 14th inst., and full at 10h. 7m. in the evening of the 28th. She will be in apogee about noon on the 13th, and in perigee on the morning of the 28th, after which higher tides than usual may be expected. An occultation of κ Geminorum will take place on the 6th: disappearance 1 minute before midnight, reappearance 34 minutes after it. Mercury will be at inferior conjunction with the sun on the 12th, and at greatest western elongation from him on the 28th, so that he will be visible in the morning during the latter part of the month, situated in the constellation Virgo. Venus is visible in the evening, but low in the heavens; early in the month she passes from Libra into Scorpio, and will be near Antares on the 18th. Mars is in Pisces; he will be on the meridian at 11 o'clock in the evening of the 5th, and at 10 o'clock on the 18th. Jupiter is in the western part of Virgo, and rises earlier each morning; he will be near the moon on the 12th. Saturn is at opposition to the sun on the 13th; he is situated in Pisces, some distance to the north-east of Mars.

A PARTY from the Lick Observatory have obtained a series of spectrograms of Mars from Mount Whitney, the conclusion being that there is no appreciable amount of watery vapour in the planet's atmosphere, the spectrum in that respect closely resembling that of the moon, which was examined at the same time.

HALLEY'S comet (c. 1909, at this appearance) has been photographed at the Yerkes and other observatories both in Europe and America (also at Helwan in Egypt). The places agree very closely with those predicted

from the calculations of Messrs. Cowell and Crommelin of the Royal Observatory, Greenwich.

Two more small planets were photographically discovered at the Königsstuhl Observatory, Heidelberg, on the 16th ult.—the first by Prof. Max Wolf, and the second by Herr Lorenz.

PROF. ANTON DOHRN, whose death in his sixty-ninth year is announced from Munich, was the Director of the Zoological Station at Naples, which owes its origin to him. He early saw the importance of establishing a zoological station on the Mediterranean, and, in spite of many obstacles, he eventually succeeded in interesting the authorities in Italy and Germany. His institution, which was opened in 1872, is now subsidized by the German Government, and ranks among the foremost zoological laboratories. His works include 'Der Ursprung der Wirbeltiere und das Prinzip des Funktionswechsels,' and 'Studien zur Urgeschichte des Wirbeltierkörpers.'

FINE ARTS

HERALDRY AND ARCHITECTURE.

A Complete Guide to Heraldry. By Arthur Charles Fox-Davies. Illustrated by Graham Johnston. (T. C. & E. C. Jack).—

"How difficult a thing it is to produce forme out of things shapeless and deformed, and to prescribe limits to things confused, 'there is none but may easily perceive, if he shall take but a slight view of the Chaos-like contemperation of things not only diverse but repugnant in nature, hitherto concentered in the generous profession of Heraldry.'"

So wrote Guillim in the Preface to his 'Display of Heraldrie,' and the lapse of three centuries does not seem to have yet set order in the place of confusion.

Mr. Fox-Davies faces his difficulties cheerfully and confidently. Indeed, the note of confidence is sometimes a little too insistent, in view of the rather elusive nature of the subject. It would be possible, for example, to question some opinions expressed in his chapter on 'The Status of a Coat of Arms'—a chapter which might well prove a mine of controversy. But the book is, on the whole, an industrious and comprehensive piece of work which leaves no side of the matter entirely untouched, and therefore fairly deserves its title 'A Complete Guide to Heraldry.' It is mainly an abridgment of the author's larger volume 'The Art of Heraldry.'

In spite of his effort to restrict his argument to what may be termed the heraldic ages, the author cannot help harking back, in his chapter on the origin of armory, to the shields described by Æschylus, and one is irresistibly reminded of Guillim's picturesque vapouring about Osiris, or Gerard Legh's serious reference to Japhet. But one forgives Mr. Fox-Davies such digressions, as he obviously knows that they "have nothing to do with the case," and that nothing really counts in heraldry before the twelfth century.

Mr. Fox-Davies raises some interesting points. There is much to be said for his contention that white was originally a colour in blazon as distinct from the metal argent. He argues, cogently enough, that it would have been impossible to charge the royal label (white) on the silver unicorn unless the colour of the former differed from the metal of the latter. In further support of his case he might have quoted from the 'Rime of Sir Thopas':—

And over that a fine hauberk
Was all y-wrought of Jewes work,
Full strong it was of plate,
And over that his cote-armoure,
As white as is the lily floure,
In which he would debate.

Here it is obvious that the surcoat was of the colour white, not of silver tissue.

The chapter on the heraldic helmet justly condemns the rule which places the helmet according to the "degree" of the bearer, without reference to the position of the crest. To place a crest in profile upon a helmet shown affronté is repugnant to common sense as well as to just ideas of design; and it is satisfactory to note that the present Ulster King-of-Arms, who has the advantage of being an artist as well as a herald, has apparently abandoned this relic of a decadent period, as in some recent confirmations he has consistently set the helmet in line with the crest, whatever the bearer's rank may be.

In the author's objection to hatching (the representation of tinctures by lines, &c.) it is not so easy to concur. It is, no doubt, the modern fashion to decry this system, which nevertheless has its advantages, notably in cases where the actual colours and metals cannot be shown. The contention that it injures the design does not by any means always hold good; it often helps it. If hatching be doomed, as most heralds seem to think, many old-fashioned people will regret its disappearance.

The subject of marshalling and cadency marks are competently handled by the author, and a clear idea is given of the elaborate system of differencing used by the Lyon Court in Scotland, a system which has maintained a high level of precision in Scottish heraldry.

The book is profusely and admirably illustrated, mainly from the work of Mr. Graham Johnston, Herald Painter to the Lyon Court. On the other hand, the design of the cover leaves much to be desired; it is hard to understand how the author, whose feeling for decoration is evident, could have passed the drawing of the "sun in splendour" in his own arms.

Norman Architecture in Cornwall. By Edmund H. Sedding. With a Chapter on the Old Saints of Cornwall, and a Short Glossary. (Ward & Co. and Batsford).—A great deal of valuable information and illustration is compressed into these 450 pages. There are over 160 plates of fonts, doorways, and other details. The book is not profound, and the subject is capable of expansion and more careful treatment; but the volume well merits its secondary title of 'A Handbook to Old Cornish Ecclesiastical Architecture.'

Mr. Sedding is not always precise in his language, but a paragraph towards the end of the book seems to imply that old altar-slabs, either complete or in part, are to be found only at Lanreath, St. Phillack, and Towednack. But they certainly also exist at St. Breward, Collington, Camborne, Columb Major, Madron Well, Poundstock, Probus, Rame, St. Veep, Tintagel, and Tywardreath. An interesting rude ancient altar-slab, hewn out of granite, was discovered at the church of Towednack about three years ago, with the five crosses irregularly placed, but perfect. This was found since our own two visits to this church, but, to judge from the plate in this book, facing p. 384, the slab is undoubtedly pre-Conquest; nevertheless it is distinctly labelled "c. 1060." However, this statement is contradicted on p. 449, where it is stated "the slab in Towednack church is pre-Norman"; it is to be hoped that the latter words express Mr. Sedding's mature

opinion. We do not agree with him as to the Norman date of the north side of the nave of Tintagel church; the arguments in favour of its being Saxon work appear to us conclusive, but are too long for reproduction in a short review.

Gothic Architecture in England. By the Rev. E. Hermitage Day. Illustrated by the Author. (Mowbray & Co.).—This small book of large print is the cheapest of a number of guides to Gothic architecture which have been issued during the last few years. It is intended "for the average intelligent man who has not the time to study these matters for himself." If such men, desirous of gaining sufficient information to appreciate and understand our old English churches, are satisfied with the "small beer" to be found in these few pages, their demands must be slight. Dr. Hermitage Day is capable of far better and more serious work than this.

Some Notable Altars in the Church of England and the American Episcopal Church. By the Rev. John Wright. (Macmillan & Co.).—This handsomely illustrated volume contains upwards of a hundred well-executed plates of the more noteworthy altar-screens or reredoses of the Church of England and of the American Episcopal Church. The title of the book is curiously wrong, for there are only two or three references to altars throughout the book; the descriptions and pictures are almost exclusively of screens, ancient and modern, designed to give dignity, by their beauty or elaborate design, to the central act of Christian worship. So little are these screens entitled to be termed altars that the best mediæval examples in England, such as those of Winchester, St. Albans, and the three Oxford Colleges of All Souls, New, and Magdalen (all of which are here pictured), stand free of the altar, being complete in themselves.

Of modern altar-screens, both of England and America, not a few show much beauty of design and fitness of conception for their position. Contrariwise, others approximate to vulgarity of conception, or a forced straining after originality. Possibly some of the latter have been included in Mr. Wright's collection as examples of what is to be avoided. Perhaps the best of modern altar-screens here depicted is that of St. Alban's, Holborn, which was designed by Messrs. Bodley and Garner, and executed by Messrs. Farmer and Bradley. A few words here and there relate to the substance of modern altar-tables: at Christ Church, Oxford, the table is of cedar, whilst that of Chester Cathedral is of cedar, olive, and fig from the Holy Land.

Considerable attention is rightly devoted to that exquisite piece of modern art the silver altar of the church of St. Mark, Philadelphia. The design was suggested by the silver altar, or rather altar frontal, of the cathedral church of Florence, which it was customary to use at certain festivals, but which is now retained in the museum of the cathedral. The Philadelphia altar is 7 ft. by 2 ft., and 3 ft. 3 in. high. The mensa is of grey and black Irish marble on a frame of solid silver backed by wood. The central figure of the front is the Blessed Virgin and Child, surrounded by twelve groups representing incidents in the life of St. Mary; there are also numerous small and beautifully modelled figures of saints in niches, each of which has its own emblem and name. The whole design is of fifteenth-century style, and admirably carried out.

PHOTOGRAPHIC EXHIBITIONS.

Views as to the relations of art and photography are various. Some assure us that art never will find any utility in the camera; others that painting is coming to the end of its day, and will within a measurable period be superseded by photography. The latter consummation seems not to be imminent, for the colour-plates shown at the New Gallery look less like nature than like photographs coloured, and, after all, monochrome without the use of line has never tempted the severer kind of artist to much elaboration. But while the finer possibilities of painting remain untouched by photography, the painter's practical field of work in the world is every day being encroached upon by the cheaper rival. The basis of his livelihood is being undermined, and it is only fair that he should get what instruction he may by watching the process.

That instruction is none the less valuable because it largely consists in watching the photographer make the same mistakes as he makes himself. The wiser sort of artist early realized that the practice of photography helped him but little. On the other hand, it was soon manifest that a knowledge of art was of great use to the photographer, and the borrowings of the latter from the painter's arsenal have often been such as to make the lender wonder whether it was worth while to ask for the return of the weapons. The demonstration at first was of an obvious order, consisting in the borrowing of worn-out subject-matter (the picturesque cottage-interiors and the Joans of Arc popular at the Academy), and in the arbitrary use of silhouette and the eccentric cutting by the frame affected by the followers of Whistler. The latter attempts were of use in forcing painters to ask themselves to what such painters' devices owed their validity; and we must do the better class of photographer the justice to admit that already he has abandoned this class of borrowing, and harasses the painter's flank more shrewdly. The choice of an effective point of view, the adroit introduction of "human interest," forms an important part of the stock-in-trade of many a landscape painter, who may learn something of the limitations of such gifts by seeing them used by a photographer as clever as himself. Had M. Misonne, for example, in his *Marée Basse* (No. 170 in the fifty-fourth annual exhibition of the Royal Photographic Society at the New Gallery) photographed only the stretch of rippling sand, he might have secured a miracle of finely ordered form whose natural perfection the painter could not approach. The introduction of figures breaks that inevitable unity, and achieves only an approximate design such as an artist could easily surpass—on condition of not attempting the other. The restlessness of humanity impels the photographer to "enlarge the sphere" of his art. He can secure without effort a perfect continuity of modelling if he deals with a subject of small range of projection; but he burns to render figures at different distances in the picture, yet modelled with the same clearness throughout. His floundering in this attempt may suitably remind the painter that his more elastic material will avail him nothing if he remains in the same intellectual state, and fails to see the necessity of sacrificing close continuity of surface for a process of bold elision, suitable for spacing out the greater projections. Mrs. Gertrude Käsebier's double portrait (No. 7 in the Photographic Salon's seventeenth annual exhibition, held at the Royal Society of Painters in Water Colours) is an instance of

the sort of group forbidden alike to the photographer and the photographically minded painter. The modelling of each head may be a finely related whole; the modelling of the two heads taken together, one in front of and projecting against the other, is only visible as a fine design to an active mind consciously subordinating the detail of each. The camera cannot perform this feat of abstraction, and it is well to remind ourselves that the painter cannot either, without sacrificing detailed finish, reducing the number of his planes, and subduing the undulations of his line.

A limitation which photography shares less obviously with painting is that of the degree of modelling possible in differently coloured objects. It is less noticeable because while his range from light to dark is no greater than the painter's, every photographer has at his command a delicacy of gradation only possible in the older art to a master of technique. But even so photography lags far behind the resources of nature, and the older work with the camera modelled thoroughly the lighter and middle tones of the subject, and merged everything beyond a certain point into the same black tone. *A Genoa Harbour*, by J. Craig Annan (Salon, 57), or the collection of work by the late D. O. Hill, R.S.A., in the same gallery, are fine examples of such photography, keeping a firm hold on things, if weirdly odd in appearance. Modern photographers are clever at distributing the modelling through the scale, but by so doing generally lose intensity, and get a feeble, washed-out result.

While making these strictures, we gladly bear witness to a general improvement in the taste brought to bear upon photography. If the exhibit of the late D. O. Hill already mentioned reminds us how good some early photography was, certain work in the North Room at the New Gallery is now a slender remnant of what was but recently the terrible rule in trade portraiture. Mr. Frederick Evans, Mr. Craig Annan, Mr. C. O. Hoppe, and Mr. Furley Lewis are but a few of many photographers who may be relied upon to turn out a decently satisfactory portrait. The last-named in his *Pirie Macdonald* (Salon, 3) seems to have endeavoured (probably by the process known as "careful printing") to centralize interest on the head by dividing more brilliantly the tones rendering its modelling. The hands, however, being as fully modelled (with as many tones, but more delicately blended), make the head by comparison wooden and lacking in mystery.

Any meddling with the tones of a photograph is of little value without a like power of modifying the drawing, and though there are still a few photographers who use the "gum process," which is neither photography nor painting, yet as a rule they seem to be making progress towards recognition of the mechanical nature of their craft. If, along with this, photographers have the insight to know finely organized form when they see it and eschew irrelevant picture-making, it seems possible that, with the perfection of colour-photography, the painter may be driven from delineation to his proper field of invention and decoration. Perhaps it may be the function of the photographer thus to drive the painter by a process of elimination to the practice of a purer art of design. Already some photographers are clever enough to give the mediocre artist a bad quarter of an hour, and with this note of mild menace they usher in not unsuitably another season of picture exhibitions.

Fine-Art Gossip.

THE October number of *The Burlington Magazine* announces the editor's resignation on his acceptance of an official post. A brief summary follows of the changes which have taken place in art-criticism since the *Magazine* was established. The attribution to Giorgione of 'The Last Judgment' at Kingston Lacy is investigated by Mr. Roger E. Fry, while a second contribution to the study of Italian art is made by Mr. Herbert P. Horne, who publishes some further fragments of an old copy in tempera on linen of a lost 'Adoration of the Magi' by Botticelli. The articles on ceramics include 'The Ceramic Art of Orvieto,' by Mr. M. L. Solon, and further arguments by Dr. A. J. Butler in favour of his contention that lustre ware was of Egyptian and not of Persian origin. Mr. G. F. Hill continues his notes on Italian medals; and Mr. C. F. Hardy throws new light on the surroundings of Hogarth by a minute study of a portrait in the possession of the municipality of Geneva. Among other contents are notes on an attractive unpublished portrait by Rembrandt (reproduced); the Danzig 'Last Judgment,' by Mr. Weale; and Witz and Wolgemut, by Mr. Campbell Dodgson. The frontispiece and two other full-page plates illustrate an Italian bronze attributed to Benvenuto Cellini.

THE French caricaturist Lemot, who died last week at Asnières, near Paris, was best known of recent years for his work in *La Croix*, to which he contributed many striking designs. He was a pupil of André Gill, and carried on the traditions of his master.

THE death is also announced from Paris of the collector and writer on art "Jean Dolent," whose real name was Charles Antoine Fournier. A native of Paris, he was born on June 5th, 1835. Editor-in-chief of the *Gaulois* in 1860, and a contributor to the *Revue Contemporaine* and to *Le Temps*, he wrote a large number of critical notices of the Salon. One of his best-known books was 'Le petit Manuel d'Art,' which appeared in 1873; he also wrote 'Le Livre d'Art des Femmes,' 'Amoureux d'Art,' and 'Nouvelles à l'Eau-Forte,' besides a number of romances.

A PICTURE by an American artist, 'The Canal in Winter' of Mr. Edward W. Redfield, exhibited at this year's Salon des Artistes Français, has recently been purchased by the French Government for the Luxembourg.

THE death is reported of one of the best-known American architects, Mr. Charles Follen McKim, head of the firm of McKim, Mead & White, from which he retired a year or so ago in consequence of ill-health. Mr. McKim was born in 1847, and for three years studied architecture under Daumet in Paris. Later he travelled extensively on the Continent, and settled in New York in 1872. He was engaged on many important works in the United States and Canada, including Madison Square Garden in New York, the Columbia University buildings, the Walker Art Gallery of Bowdoin College, and the Library and Hall of Fame of New York University. In 1903 he was awarded the gold medal of the British Society of Architects.

MR. JAMES DAVID SMILLIE, whose death is also a loss to New York, had a reputation both as an artist and an engraver. He was one of the founders of the American Water-Colour Society, and its President from 1873 to 1878. He was born in New York

on January 16th, 1833, and after studying at New York University he entered the American School of Design. At the beginning of his career he devoted his talents to engraving, particularly landscape scenes. He was one of the original fellows of the Painter-Etcher Society of London, and was a member of the New York Etching Club and the National Academy of Design.

MR. FREDERICK WEDMORE's new book, 'Some of the Moderns,' illustrated, will be published in a limited edition by Messrs. Virtue & Co. before the end of this month.

AMONG Messrs. George Allen's publications this month will be a volume by Mr. M. W. Brockwell on the National Gallery Lewis Bequest, with 32 full-page illustrations from the original pictures and plans, and much hitherto unpublished and tabulated matter about the National Gallery. A feature of the book is a series of tables which show the relative importance of the National Gallery as compared with other public galleries and private collections.

MR. B. T. BATSFORD's autumn announcements include 'Nature and Ornament,' by Mr. Lewis F. Day, Part II.; 'English Furniture and Decoration from 1680 to 1800,' by Mr. G. M. Ellwood; 'The Growth of the English House: a Short History of its Architectural Development from 1100 to 1800,' by Mr. J. A. Gotch; and 'English Leadwork: its Art and History,' by Mr. Lawrence Weaver.

THE CAMBRIDGE UNIVERSITY PRESS are publishing a book on 'The Old Plate of the Cambridge Colleges,' by Mr. E. A. Jones.

SOME further interesting particulars are to hand concerning Dr. Spooner's Buddhist discoveries at Takht-i-Bahi in the Peshawar valley. The most important was that of a square stone pierced through the centre, which had evidently been the pediment of a stupa. The stone is a peculiar greenish one, and on the four sides are scenes from the life of Buddha. So far as Dr. Spooner is aware, a more perfect specimen of this cycle of the Mahaparanirvana does not exist. Among other finds near Peshawar is that of the headless figure of a goddess with four arms. This number of arms is unusual in Gandhara art. The upper pair of arms are lost, but the lower ones hold a spear and well-defined wheel respectively. The drapery of the figure is described as typically Greek.

EXHIBITIONS.

SAT. (Oct. 2).—Mr. A. Fuller Maitland's Landscape and Sea Paintings, Ryder Gallery.
— Royal Society of British Artists, Private View, Suffolk Street.

MUSIC

THE WEEK.

THE MUSICAL LEAGUE FESTIVAL.

THE MUSICAL LEAGUE, of which Sir Edward Elgar is president, was founded in 1908 with the object of fostering the cause of music in England, and one of its schemes was an annual festival, in which the programmes were to consist partly of new compositions, both English and foreign, and partly of older works of interest.

At Liverpool last week took place the first of such festivals. A chamber concert was given on September 24th, and on the following day there were two concerts—orchestral in the afternoon, and orchestral and choral in the evening. The

scheme was bold, for in England novelties seldom attract the public, least of all those by British composers, many of whom were on this occasion represented. Much of the music was interesting, though none of the works could be described as of first-rate importance.

The chamber concert opened with Mr. H. Balfour Gardiner's String Quartet in one movement. Though not new, it displays much skill and spontaneity, and well deserved a place in this musical exhibition. Another work was Mr. Holbrooke's Sextet for strings in *memoriam* Frederick Westlake. In the opening impassioned movement there is fine writing, but the emotional Elegie is far more impressive. The Finale is weak. A Song Cycle, 'Bhanavar the Beautiful,' by Mr. W. H. Bell, proved interesting. He has caught the spirit of Meredith, yet his music lacks true inspiration. In listening to it one was attracted by the manner rather than the matter. Of four songs by Mr. Edward Agate, the 'Wiegenlied im Freien,' a cradle song of the Virgin, was easily the best; in it there was poetry, also delicate harmonic colouring. Mr. Cyril Scott played an 'Handelian Rhapsody' for pianoforte, a clever and brilliant composition of his own, although there was little in it that could justify its title. The concert ended with Mr. J. B. McEwen's excellent String Quartet in *e* minor. The Cathie Quartet, assisted by Mr. E. Stansfield, also Miss Grainger Kerr, and Messrs. Frederic Austin, Percy Grainger, and Arnold Bax, were the artists at this concert.

The orchestral concert opened with a Rhapsody by Mr. Frank Bridge. It proved a bright, well-scored work, but the impression created was not strong. The character of the music implied a programme, yet none was given. Of the five sections (the last being a recapitulation of the first), the third, a graceful 'Tempo di Valse,' was the most important. As a separate piece it would gain in effect. It really seemed as if the other short sections had been added as an afterthought.

Mr. Frederic Austin was represented by a Symphonic Poem founded on Keats's 'Isabella.' The introductory Andante and the Allegro, 'The Lovers,' lacked neither skill nor emotion; but the section illustrating the brothers' ride to the forest and Lorenzo's murder was less satisfactory. The earlier impassioned part of the work was programme music of the higher kind; in the murder section, the music was of the lower or realistic sort; accordingly, interest diminished. Mr. J. C. Hathaway's *scena* 'The Dying Swan,' for tenor solo (Mr. John Coates) with orchestra, was picturesque and easy to follow, yet well above the commonplace.

The programme also included four songs by Mr. Frederick Delius, of a refined, poetical character, interpreted by Miss Edith Evans; Debussy's characteristic 'Nocturnes,' in the third of which lady members of the Welsh Choral Union greatly distinguished themselves;

and finally Rimsky-Korsakoff's 'Antar' Symphony. Surely a symphony by some British composer would have been more in keeping with the scheme of the festival.

Of the new works at the choral concert we would first name Dr. R. Vaughan Williams's 'Willow-Wood,' for solo, chorus, and orchestra. This is a setting of sonnets 49, 50, 51, and 52 of Rossetti's 'The House of Life.' The words suggest strains of a mystic and (except for the closing lines of the fourth sonnet) mournful character, and for them the composer has found excellent harmonic and orchestral colouring. The writing is masterly, yet there are moments in which the words seem appropriately illustrated rather than forcibly intensified. A setting of 'By the Waters of Babylon' for solo, chorus, and orchestra, by Mr. Havergal Brian, proved very unequal. The high level of certain portions was not maintained throughout.

'Idylls of a Summer's Day,' three numbers by Mr. Ernest Bryson, proved pleasing and picturesque.

The vocal numbers included Miss Ethel Smyth's 'The Dance' and 'Anacreontic Ode,' clever compositions conducted by herself, with Mr. Frederic Austin as able interpreter. Mr. Arnold Bax's 'Fatherland,' for tenor solo (Mr. John Coates) chorus, and orchestra, based on a bold melody, made a direct appeal. Mr. Percy Grainger's clever settings of an Irish tune and 'Brigg Fair' were most delicately sung by the choir, who in Bach's cantata 'Praise Jehovah' had a grand opportunity of displaying their fine strong voices. Mr. Harry Evans as conductor displayed unusual gifts.

Notes on Old London City Churches. By Charles William Pearce. (Vincent Music Company.)—These 'Notes' principally concern "Organs, Organists, and Musical Associations," but there are many and interesting associations other than musical. Mention is made of many old churches which no longer exist. Among the organists of St. Andrew's, Holborn, was Daniel Purcell. Dr. Pearce, who seems to have taken great pains in the matter of dates, does not give the date of his appointment, but only 1717, in which year Purcell died. In the new Grove, however, the date of his appointment is stated as 1713, though on what authority we cannot say. An old writer, speaking of Purcell about 1727, mentions him as playing the St. Andrew's organ about 1715 "without being elected or appointed organist, or without having any fixed salary." "Handel," says a contemporary writer, "was frequently observed" in this church when Stanley was organist. Of course the associations of Mendelssohn with Christchurch (Newgate), and St. Peter-on-Cornhill are not forgotten. It is curious to note that at St. Olave's, Hart Street, for over a century (1781-1885) the organists were ladies. The first, Miss Mary Hudson, was elected unanimously by 131 votes.

The small volume is full of useful and interesting information. There is a capital Index, giving in table form names of churches, organ builder or builders, and special points of interest.

Musical Gossip.

THE dates of the second series of concerts at Queen's Hall by the New Symphony Orchestra, under the direction of Mr. Landon Ronald, are as follows: October 7th and 28th, December 2nd, January 27th, February 24th, and March 11th. The programmes include many interesting works. Of novelties there are a Symphony and Overture by Georg Schumann; Orchestral Variations, 'Old King Cole,' by Mr. Nicholas Gatty; a Rhapsody, 'From Africa,' by Mr. Colebridge-Taylor; and a Symphonic Idyll, 'The Lady of Shalott,' by Mr. George Clutsam. Of other works may be named Sir Charles Stanford's Symphony "in honour of G. F. Watts," and César Franck's Symphony in D minor.

THE programmes of the already announced Symphony Concerts at Queen's Hall, under the direction of Mr. Henry J. Wood, include a new suite for organ and orchestra (MS.) by Max Bruch; a Symphony in C by Paul Dukas; a new Overture, 'Everyman,' by Dr. Walford Davies; and a Romance for strings by Sibelius. We also note Kalinikoff's interesting Symphony, No. 1; Borodine's Symphony in B minor; Haydn's 'Philosopher' Symphony, composed in 1764; César Franck's Symphony in D minor; and Goetz's rarely heard Symphony in F.

THE thirty-ninth season of the Royal Choral Society at the Albert Hall opens on November 4th, and, as usual, with 'Elijah.' The dates of the remaining concerts are December 2nd, January 3rd and 20th, February 9th, and March 10th. 'The Messiah,' is to be given on Good Friday, March 25th. No novelties are announced.

THE dates of the seven concerts of the ninety-eighth season of the Philharmonic Society are November 11th and 25th, December 8th, February 10th and 24th, March 9th, and May 19th. The conductors will be Sir Edward Elgar, Herr Bruno Walter, Mr. Landon Ronald, Sir Hubert Parry, Signor Mancinelli, Mr. Thomas Beecham, and Herr Nikisch respectively. The programmes will include works by W. H. Bell, Delius, Elgar, Holbrooke, Hubert Parry, Landon Ronald, Ethel Smyth, and William Wallace.

At the Promenade Concert on Wednesday evening was performed an Orchestral Suite, 'Svanevit,' by the Finnish composer Jean Sibelius, arranged from the incidental music written by him for a recent performance of a fairy play by the Swedish dramatist August Strindberg. The best music of this class is bound to lose more or less apart from the stage. In the work in question there are pleasing moments, and the scoring is very delicate, but from a purely musical point of view it lacks interest.

PERFORMANCES NEXT WEEK.

Str. Concert, 3.30, Royal Albert Hall.
— Sunday Society Concert, 3.30, Queen's Hall.
— Sunday League Concert, 7, Queen's Hall.
Mon.-Sat. Promenade Concerts, 8, Queen's Hall.
Mon. Miss Miriam Scarborough's Vocal Recital, 3.30, Eolian Hall.
Tues. Miss Maggie Teyte's Vocal Recital, 3.30, Eolian Hall.
Sat. Chappell's Ballad Concert, 2.30, Queen's Hall.

DRAMA

OUR LIBRARY TABLE.

Seven Short Plays. By Lady Gregory. (Dublin, Maunsell & Co.)—Now that the Irish stage has been robbed by death of the services of Mr. Synge, none of its dramatists shows such variety of talent, such artistic sincerity, and a capacity for obtaining alike

in dialogue and in scene the effect desired, as Lady Gregory. She confines herself to the composition of one-act plays, and in that particular form she need fear no rivalry. She herself looks on Mr. Yeats as her teacher, but she has learnt more, to all appearance, from Mr. Synge. She has caught the cadence of the Irish phrase and the Irish sentence. Unless she and other Irish playwrights, and such a novelist as G. A. Birmingham, are all mistaken, the peasant of John Bull's Other Island reveals a feeling for music in his talk, and turns his English speeches with a regard for stress of which our own labouring classes have no idea. Lady Gregory never fails to reproduce this haunting rhythm. Moreover, she has got an insight hardly less keen than Mr. Synge's into Irish humour; and she has all G. A. Birmingham's knack of making a story, professedly farcical or fantastic, suggest the idiosyncrasies of Irish character. On the other hand, Lady Gregory sounds, as every Irish author who writes faithfully of Ireland must, that note of melancholy and of a pathos almost self-pitying which represents one side of the national temperament.

Of the seven plays printed in this volume three at least—'Spreading the News,' 'Hyacinth Halvey,' and 'The Workhouse Ward'—are familiar to English audiences. The former two are farces written in the highest spirits (and with them may be classed 'The Jackdaw,' quite as entertaining a piece) that bring out the ingenueness of the Irish peasant. 'The Workhouse Ward,' which pictures two aged inmates of a pauper's home who cannot bear to part with one another, though they are eternally quarrelling, is marked by a cynicism, piquant and not overdone, which is rather unusual in Lady Gregory's work.

In marked contrast is the pathos—all the more telling for being severely restrained—of such a miniature drama as 'The Rising of the Moon.' Here in the briefest of scenes is epitomized the whole history of rebellion in Ireland, and Irish sympathy with the rebel. A political prisoner, if a "moon-lighter" can so be termed, has broken gaol, and is suspected of being in hiding close by the waterside, where a police sergeant and two constables are keeping watch. While his subordinates go searching elsewhere, the sergeant meets a loafer who poses as a hawker of ballads, but is really the runaway. The latter starts singing his songs notwithstanding orders to cease, and he gradually works on the sergeant's feelings till this servant of the law confesses to having been enthusiastic as a lad for the cause of Irish freedom, and admits that it is a mere chance that he and the man he is waiting to arrest are not in one another's places. Then the hawker reveals his identity—he is awaiting, he says, the arrival of a boat to take him to safety—and is about to use violence to the sergeant when the two constables are heard returning. The sergeant tells his colleagues he has seen no one, dismisses them, and so gives the refugee a chance to escape. And he wonders in the end, as he gazes at a placard promising a big reward for the man's capture, whether in surrendering to sentiment he may not have behaved like an imbecile.

Poignantly affecting is the little play entitled 'The Gaol Gate.' Two poor, illiterate women, the mother and wife of a prisoner who has "rounded" on his friends and turned informer, have tramped wearily over the hills to answer a Government message which they cannot read, and to warn the lad on his release that he must not return to the village in which his name is execrated. Their loyalty to him struggles with their loathing of his weakness, as their

talk while they wait in the grey dawn for the opening of the prison-door is made cleverly to suggest; and to the mother, at any rate, the news that he is dead, and died in trying to save the life of a fellow-man, comes almost as a relief and a joy.

No volume of Irish plays would be representative of Ireland without its touch of mysticism or the supernatural, and Lady Gregory's seventh drama is a fable showing the Saviour of men visiting a cottage in a beggar's guise, and being welcomed by a child, but driven out by the thrifty housewife, who discovers her error too late. It has some pretty poetic touches, but it is not, we think, in this direction that Lady Gregory's gifts find their truest expression. She is seen at her best in folk-drama, in the humorous or tragic presentment of humble Irish life and character.

The Arden Shakespeare.—The First Part of King Henry the Sixth. Edited by H. C. Hart.—*The Second Part of King Henry the Sixth.* Edited by the same. (Methuen & Co.)—In the first of these volumes Mr. Hart pays a deserved tribute to the scholarship and enthusiasm of W. J. Craig, general editor of "The Arden Shakespeare." It was doubtless due largely to his zeal that the series has reached so excellent a level of knowledge and taste. The present examples fully maintain the reputation of the series, and it is sad to think that Mr. Hart, too, is now no more with us. He was one of the most painstaking workers in the field of Elizabethan literature, and his Introductions to these books show his wide competence and excellent judgment on disputed matters. He opens the First Part with an elaborate discussion of the extent to which we should—or, some may say in view of its quality, are obliged to—regard it as the work of Shakespeare. Mr. Hart's conclusions are that

"Greene had a hand in the composition. And if his many excrecences of style were toned down by his co-operators as the work proceeded, I believe that Peele and Shakespeare formed the syndicate."

A learned display of parallels is brought forward to support this conclusion. Some of them are certainly striking. Thus in III. iii. we meet "progeny" for descent, a meaning which is used frequently by Greene, but not by Shakespeare elsewhere; and "roaring cannon-shot," a phrase used by Greene in 'Alphonsus,' and not again by Shakespeare. For turns of style in the play Spenser and Peele are also quoted.

The Introduction to '2 Henry VI.' has a valuable discussion of Greene's celebrated attack on Shakespeare in 1592, and the deductions critics have made from it. Such views are, as Mr. Hart points out, "no more than personal opinions," but he has given here a wealth of the material pertinent for forming a reasonable conclusion. As for Peele, the correspondences do not strike us as anything like so weighty as they are in the case of Greene. Here, following Fleay, Mr. Hart indicates Peele as the author of 'Jack Straw,' and gives a fair indication of his special merits as a writer. The influence of Peele is certainly easier to detect in '2 Henry VI.' than in its predecessor. The Introduction also contains a comparison of Kyd's play 'The Spanish Tragedy' with '2 Henry VI.' and '3 Henry VI.' It is certainly "an armoury of weapons" for the use of critics.

The text to both the volumes has printed below it first textual and then explanatory notes. This is the only satisfactory method of editing Shakespeare for the real student. The notes show the wide use of parallels from contemporaries which was a feature of Mr. Hart's work, and wisely draw on the

wonderful stores of the 'New English Dictionary.' The books are well printed, and the size of the page admits of a reasonable margin, a consideration often neglected in modern printing.

Mr. Hart notes that his Introductions to the three parts of 'Henry VI.' "cannot be judged separately," as he has distributed his "matter among them in the way that seemed feasible, according as it accumulated." We hope that his collection of notes for the third play may be carefully worked up by a competent hand and duly published.

Tudor Facsimile Texts. Edited by J. S. Farmer. (T. C. & E. C. Jack.)—Since our last notice we have received six volumes, as follows: *The World and the Child* (*Mundus et Infans*), 1522; *King Darius*, 1565; *The Marriage between Wit and Wisdom*, 1579; *Bale's Temptation of our Lord*, 1538; *The Marriage of Wit and Science*, 1569-70; and *Calisto and Melibœa*, c. 1530. The reproduction of the fourth, fifth, and sixth is not quite so successful as that of the first three, or of the earlier volumes. The editor disclaims responsibility for the lack of "crispness" and "contact," and states that the negatives used were prepared at Oxford by the Clarendon Press. Perhaps the Press, which has produced much excellent work in facsimile, would make a like disclaimer regarding the use of its negatives by Mr. Farmer's printer. It is the old difficulty of too many cooks; but after all the broth is not so very bad. Only four plays of the original list of forty-seven now remain to be issued. We congratulate Mr. Farmer on the energy which he has shown, and express the hope that he will give us a supplementary series.

Dramatic Gossip.

In the part of Mathias, in his revival of 'The Bells' at the Queen's Theatre, Mr. H. B. Irving seems to efface his own personality and reproduce as nearly as possible the methods of his father. His make-up is strikingly similar; we get the same sort of incisiveness in diction; Mathias's moods of absent-mindedness, his bursts of sardonic humour, his laboured attempts at geniality, are indicated with a like degree of melodramatic emphasis; and his breakdown when he is alone and haunted by memories of his crime is expressed by similar nervous intensity. It might seem enough to say that, whatever may be the proportion of credit to be assigned to imitation on the one hand and the younger man's talent and powers of emotion on the other, his acting is singularly picturesque and moving, and to reserve comparisons for parts in which, though following his father, Mr. Irving allows himself more independence of action.

YET there are differences in the two renderings which it is worth while to point out. Sir Henry's performance was certainly distinguished by its play of imagination, and it appealed to the imagination. His son impresses us more through our intelligence and our feelings. A less poetical reading, his is at once more hysterical and more realistic. He is interested, and makes us interested, in the psychology of crime; he insists on picturing with a dreadful thoroughness, in Mathias's death scene, the burgomaster's physical agony as he still feels after his dream the touch round his throat of the hangman's noose; he indulges in blood-curdling shrieks to illustrate the man's terror and remorse. At the same time we miss that suggestion of power, and masterful pride in his own cleverness, which lent dignity to Sir Henry's Mathias

even when subjected to the ordeal of the imaginary trial. None the less the effect of Mr. Irving's hysteria on his audience was electrical; we have not seen such spontaneous and fervent enthusiasm as he provoked at the Queen's in a London theatre for many a year.

'KING LEAR' at the Haymarket Theatre has to be withdrawn on the 9th inst. to make room for Mr. Besier's comedy in three acts entitled 'Don.' This will be preceded by a one-act play by Mr. Charles McEvoy, 'Gentlemen of the Road.'

THE Vedrenne-Barker performances of Mr. Shaw's 'John Bull's Other Island' now proceeding at the Coronet Theatre, Notting Hill, are of high interest, and the audience takes up keenly Mr. Shaw's points—that is, where they can be fairly appreciated by the Englishman with no special knowledge of Irish politics. The whole play, in fact, secures an attention seldom accorded to many monologues of serious import varied by the crude comments of some comic character or other. The play is wonderfully inconclusive, and might go on for ever. It has moments of real eloquence and attractive mysticism, and again cheap wit which seems aimed at the gallery. Mr. Shaw appears to the present writer now to be pleasing himself, and now writing for effect. The company throughout gives an able representation.

THE Globe Playhouse Memorial to Shakespeare will be unveiled by Sir H. Beerbohm Tree next Friday afternoon, at the premises of Messrs. Barclay, Perkins & Co., Park Street, Southwark.

TO CORRESPONDENTS. — W. H. — C. J. — W. H. H. — Received.

W. P. H. — A. J. S. (Korea) — C. H. K. — Not suitable for us.

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